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PRABHAT FILM CO'S

"LAKHARANI"

Starring :

DURGA KHOTE, MONICA DESAI
SAPRU

★

"HUM-E-K-HAIN"

AN ALL STAR CAST

★

RAMNIK PRODUCTIONS'

"TARAMATI"

Starring :

SOBHANA SAMARTH, VASANT THENGDI,
KANAIYALAL, NAYAMPALLY

Direction : **RAJA NENE**

★ ★

"VILLAGE GIRL"

Starring :

NURJEHAN, DURGA KHOTE,
NARGIS

Direction : **K. AMARNATH**

★ ★

HIND PICTURES' :

"LAILA MAJNU"
SWARNALATA, NAZIR,
M. ESMAIL

Direction : **NAYYAR & NAZIR**

★

D. R. D. PRODUCTIONS'

"NEK PARVIN", RAGINI,
ULLHAS, YAKUB

Direction :
S. M. YUSUF

★

MAHESHWARI PICTURES'

"RAGNI" SMRITI,
NAJAM, PRAN

Direction :
SHANKAR MEHTA

★

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Complete SOUTH INDIA including HYDERABAD and MYSORE STATES

D. R. D. PRODUCTIONS'

"NEK PARVIN", RAGINI, ULLHAS,
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Direction :
S. M. YUSUF

MINERVA MOVIETONES'

"SHAMA", MEHTAB, WASTI,
H. PRAKASH, HAMIDA BANU

Direction :
S. FAZLI

Particulars :

"ZAHID FILM CIRCUIT"

160, TARDEO ROAD, BOMBAY 7.

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Presents

GORGEOUS HISTORICAL

"MUGHAL-E-AZAM"

A Shiraz Production

Starring: ⁂ VEENA ⁂ NARGIS ⁂ CHANDRAMOHAN & Others

Direction:

K. ASIF

Art Direction:

N. M. KHWAJA.

TO BE PRODUCED AT BOMBAY TALKIES STUDIO.

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ZEENAT

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VEENA ☆ PRITHVIRAJ ☆ SITARA ☆ YAKUB ☆ MAZHAR KHAN ☆ SURRAIYA ☆ DIXIT & DURGA KHOTE

Directed by **K. ASIF**

☆ ☆

HIND PICTURES'

LAILA MAJNU

SUVARNALATA ☆ NAZIR ☆ M. ESMAIL ☆ K.N SINGH

Direction : **NAYYAR & NAZIR**

☆ ☆

EASTERN PICTURES'

ZEENAT

NURJEHAN ☆ YAKUB ☆ DIXIT ☆ BIBBO & SHAH NAWAZ

Direction : **SHAUKAT HUSAIN**

☆ ☆

MAHESHWARI PICTURES'

RAGNI

SMRITI ☆ NAJAM ☆ PRAN ☆ ARUNA ☆ GYANI

Direction : **SHANKAR MEHTA**

☆ ☆

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MAHESHWARI PICTURES'

RAGNI

Direction : **SHANKER MEHTA**

SMRITI ☆ NAJAM ☆ PRAN ☆ ARUNA & GYANI

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156, TARDEO ROAD, BOMBAY 7.

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filmindia

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⅛ Page inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

29th August 1945

2-45 P.M.—29th August 1945—at Hague Building, Ballard Estate, Bombay—19 Persons Burnt to Death—8 More Sustained Serious Burns—The Killed include 3 women, 2 children and 13 men. Some of those who died are: Mrs. Carol Keenan (formerly Miss Haslam), Private Secretary to the General Manager of Paramount Films; Miss Vera Sarstedt, another secretary; Mr. Subhodh Ganguly, General Manager, Mr. A. C. Maitra, Chief Accountant; Mr. P. P. Limjiwalla, an auditor; Ms. S. K. Pyne and B. D. Mukerjee, assistant accountants; Mr. J. B. Sardesai, office clerk; Mr. C. N. Swami, Stenographer; Shanker Vithal and Sitaram Shridhar, office peons; Kadimkhan Pherozekhan, Watchman: Hirabai, the sweeper and her two little daughters, Shanti (7) and Mina (6); Gopal Krishnan, a clerk; Ramzanalli, a passer-by and another. From the eight who sustained burns and were sent to the hospital, five are still reported to be in a grave condition.

This disastrous fire, the biggest fire in Bombay's film trade so far, with its tragic toll of 19 human lives, broke out in the office of the Paramount Films of India, an American film distributing firm.

The fire broke out on the ground floor in the film storing vault where over 200 films (over 2 million feet of highly inflammable celluloid) are reported to have been stored. According to an eye-witness, there was a sudden blinding flash, as of a streak of lightning, followed by a loud explosion and the whole building was enveloped in flames and smoke.

The explosion shook not only the two-storeyed Hague Building, but also adjacent buildings. In the Hague Building, there are several other offices and the employees of the firms on the first and the second floors groped their way to the terrace through smoke-filled rooms. These people were subsequently rescued by the City Fire Brigade.

The offices of the Paramount Films were completely gutted and all documents, stores and raw and exposed films were destroyed. The entire tragic drama took just twenty-five minutes.

In the midst of this shocking tragedy, Alex Hague, the owner of the building, missed his wrist watch and being terribly hurt over it, had to report the matter to the police.

To those in the film industry the tragic death of Carol Haslam, young and ever charming, must come as a great shock. She had been with the Paramount Films of India

Charming Carol Haslam will no longer be seen as a loyal Paramounteer. They sent her to Ceylon to sell pictures which they could not book through letters. Carol did everything for Paramount—bought whisky for the bosses and milk for the burra sahib's baby. She even gave her life for Paramount. Let us see what Paramount does for Carol's two orphans.

AN IDYLLIC ATMOSPHERE

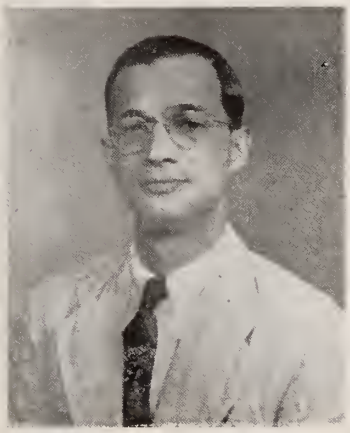
..... that peculiar pleasure
..... that serene satisfaction
..... that delightful drowsiness
..... all this and more, only a puff of "PANAMA" can give.

Inserted by the Golden Tobacco Co., Bombay 24

right from the beginning and almost everyone who had something to do with films, knew Miss Haslam personally. She has two children from her first husband and only forty days before the tragic day she was married to Mr. Keenan of Ken Mac's Band.

Miss Vera Sarstedt (31) was to be led to the altar very shortly and her manager Mr. Ganguly had, at her own request, brought her a special wedding dress from America where he had recently gone. The tragedy turned the dress into a shroud.

Mr. Subodh Ganguly, the General Manager, was only 37. Only recently he had returned from America to take complete charge of Paramount's Indian organization. He leaves behind 7 children, the eldest being only 10 years old.



Subodh Ganguli

(37), the erstwhile General Manager of Paramount leaves behind seven children —the eldest being 10 years. What about these children with their bread-winning Papa dead?

Within our memory during the last 20 years about 20 serious film fires have taken place —almost one fire a year. The recent big ones have been on the 6th of July 1943 at the Famous Cine Laboratory, Tardeo, causing a loss of over Rs. 30|- lakhs to several producers. The most recent one occurred on the 30th June 1945 in the film vault of the United Artists at Marshall Building. Though this vault was built of thick solid concrete, it exploded and gutted the projection room and burnt all films.

Yet after these two big and significant fires, neither the Municipal authorities nor the film people seem to have worried much about the difficult problem of storing films, with the tragic result that 19 human lives have to be sacrificed today.

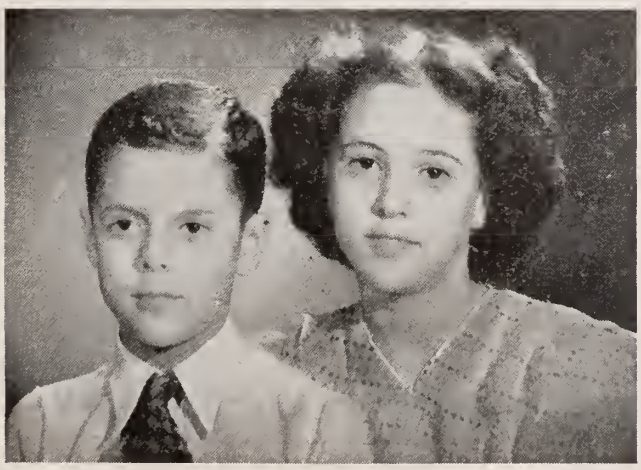
Everyone in the world knows that the cinema film is an highly inflammable material. Every one should have also known, after the two big fires which were widely flashed in the newspapers, that films often explode by automatic combustion and cause fires. And yet the Municipal Licensing Department does not seem to have taken any serious notice of these grave facts, even though several lakhs of rupees worth of property was destroyed in the last two big fires.

In fact the Bombay Municipality has no specific rules in existence for film storage in the city even though the film industry has been in existence for 30 years and even after so many disastrous fires in the city. Nor is there any regular periodical inspection of the places where films are stored.

Just at present, storing licenses are granted by the weight of films and because the licensing charges are also fixed in relation to the weight, the film people always quote their minimum requirements and then proceed to fill the store rooms with maximum stocks.

The licensing department of the Municipality does not even know under what special conditions films should be stored to ensure safety. The general idea seems to be that concrete walls on four sides and steel cabinets inside guarantee all the safety needed. But what about explosions due to combustion? No one seems to have worried about the need of air-conditioning the storage rooms or at least the necessity of putting electrically-worked exhaust-fans to keep the inside air cool and fresh. No one seems to know the simple problem that dry and hot air causes combustion especially with the highly inflammable celluloid base.

Affairs have been going on in this criminal and clumsy manner for thirty years. So long as those responsible for licensing got complimentary tickets for pictures, no one seemed anxious to make it any one's business to attend to



Orphans in a minute—Gordon (12) and Pamela (14)—the two children of Carol Haslam—both in school—will now have no mother to look after them.

Here is the Paramount fire which took a tragic toll of 19 human lives within just 25 minutes—all loyal workers who had built up the Paramount business in India.

DRD

PRODUCTIONS LTD. present

RAGINI

with

ULLHAS
YAKUB

in

NEK PARVIN

directed by - **S. M. YUSUF**

Screenplay Dialogues and Songs
Wahed Qureishi

Music
Firoze Nizami

With

YASHODHARA KATJU • W. M. KHAN • SHAKIR
REHNA • SAYED AHMAD • MIRZA MUSHARRAFF

Production Conbrolled by .. **TREASARYWALLA** ★ Produced by ... **D.R.D. WADIA**

D.R.D. PRODUCTIONS LTD.

PRODUCTION OFFICE
CENTRAL STUDIOS, TARDEO, BOMBAY

the vital problem of the safe storage of films. Even the tall-talking Congress members of the Municipal Corporation, who are always prompt in giving a long-winded lectures on their solicitude for the people in general, have never bothered about this problem inspite of several pre vious film fires having been prominently flashed in the newspapers. The film has been almost an alien subject to them probably because the Mahatma has called it an evil.

Well, evil the films have proved to be seeing that they have taken a tragic toll of 19 human lives within just 25 minutes.

Even now if the Municipal authorities learn a lesson they can save many human lives which are just at this moment constantly in danger. There are over a hundred film distributing firms in the City of Bombay and each of them has got some sort of a film godown to store films. The M.G.M., the 20th Century-Fox and the Warners have their film vaults in their own offices just as the Paramount Films had. The R. K. O. Radio have their film vault in Sikka Nagar, a crowded building and locality on Vithalbhai Patel Road, while many Indian film distributors store their films in their own offices in absolute defiance of the risk involved.

Any minute any of these film godowns may go up into the air for identically the same reason as the Paramount film vault exploded, and the lives of hundreds of innocent workers would be wiped out within a few minutes.

It will be a long time before we read the findings of an official inquiry into the Paramount incident. But before such an inquiry is even decided upon, it is an emergent necessity that all present film godowns must be forthwith vacated and their contents shifted to a safer place and stored for safety. The lives of so many human beings depend on this immediate precaution by the authorities.

The authorities must, now that they have been given the sacrificial offering of 19 human lives, frame strict and precise licensing rules for storing all types of films, either collectively or separately at such places and under such conditions as to contribute to the safety of human life and property. They must, moreover, investigate thoroughly the exact reasons which have contributed to so many fires at periodical intervals.

Going back to the shocking tragedy at the Paramount office, in our opinion, it is not so much an accident as some of the daily newspapers have laboured to prove under the usual persuasive influence of advertising.

It is a case of sheer criminal negligence. The owner of the building, Alex Hague, says that the film vault was built 25 years ago, long before modern devices like air-conditioning or exhaust-fans were in general use. As the self-important Hague says the vault may have been quite uptodate 25 years back, when film fires were practically unknown. But 25 years later, the same vault must be considered utterly out-of-date, more so after remembering the tragic history of 20 big fires behind it.

According to Hague's statement made to a newspaper man the vault was built to store just 2000 feet of film and Hague even took pride when he sometimes stored as much as 5000 feet. But the Paramount Films had nothing less than two million feet on the day of the explosion. Mind you, 2 million feet in a place originally built for just 2000 feet—one would like to know what actual footage the Municipal authorities have mentioned in their storage license granted to Paramount Films.

It is a well-known principle in storing films that the place of storage should have sufficient ventilation and enough charge of fresh air at regular intervals. The vault of Paramount, beside being overloaded, is reported not to have had any air-conditioning or exhaust fans to clear the air. Another primary condition in the storage of inflammable material is that the place of storage should be isolated or separated from the main building. Paramount's film vault was an integral part of their office and its only door opened inside the office premises.

Another Paramount worker lying on the street, quiet in death. His eyes were burnt out before they could open to realise what had happened. What about his dependents?

He need not type any more for Paramount. His hair, eyes and body are burnt out of recognition. But surely, Paramount should recognise their old loyal worker. Will they ?

After the recent fires at the Famous Cine Laboratory and the United Artists, both under similar circumstances, it was the duty of the Paramount management to see that their film storage was removed to some safer place where there was less danger of explosion. They did not do so, nor do they seem to have taken any special precautions as, according to reports, their film repairer was actually working outside the vault door, with the door open and with a lot of loose film reels lying on the floor. That film repairer is, of course, no more.

The Paramount people have been occupying these premises for at least nine years, i.e., from 3 years before the war. During all these years, they could have easily equipped the vault with an air-conditioning plant. Paramount is a very rich firm. It cannot plead shortage of money. Paramount is a world organization and it cannot plead ignorance of film storing conditions having its business all over the world.

After weighing all these facts we are compelled to reach only one conclusion that owing to the rash and negligient act of the Paramount management, the tragic explosion took place. With ordinary precautions the explosion and its tragic toll of human lives could have been avoided.

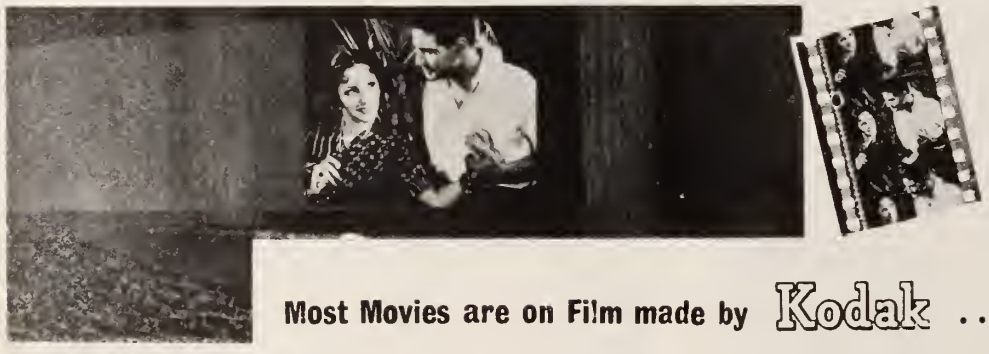
It is most essential that the official inquiry commission. which will ultimately be appointed to investigate these film fires, must fix the final guilt of the fire on the offending party and award suitable compensations to the families of those who have lost their lives.

At the young age of 37 Subhodh Ganguly, drawing Rs. 2,000|- per month, was blasted out of this world, leaving behind him seven children and a widow. What happens to this family ? Though they can't get their bread-winner back, they must at least get the bread he would have brought in had he lived and had he not been a victim of the criminal negligence of others. Ganguly's family must get at least his 10 years' salary as compensation seeing that 7 children from ten downwards have to grow to an adult age. And Paramount must pay this.

The two little children of Carol Haslam have become orphans in a day. They used to cost their mother Rs. 200|- a month for education and maintenance only. Pamela is 14 and little Gordon has just started with his 12. At least for 8 years more they need care and protection. These little ones deserve a small share of the huge Paramount fortune.

And similarly seventeen other families are today on the streets, because their bread-winners have sacrificed their lives as loyal workers of Paramount. It is up to this rich American firm, which has made millions in India for so many years, to compensate the helpless dependents of those who were killed on Paramount duty. If the Paramount refuses to do this willingly, it must be made to yield by legal methods. But this American firm must not get away with Indian lives without paying for them.

Kodak calling!
FROM THE PHOTOGRAPHIC FRONT



Most Movies are on Film made by Kodak ...

Serving human progress through Photography

KODAK LTD.,(Incorp. in England)
BOMBAY - CALCUTTA
LAHORE - MADRAS

FROM the time when Thomas A. Edison and George Eastman worked together on the early, flickering movies, the improvement of materials for professional motion pictures has been one of the chief fields of Kodak research. Kodak has been moviedom's pacemaker, and is by far its largest supplier.

Kodak's original production of transparent roll film (the key to motion pictures), specialized negative and positive films, the production of high-speed panchromatic materials, the modern colour phase—now rapidly expanding: these are important scenes in the advance from "the flickers" to today's work of art, in which Kodak has played a leading role. And there is another, most important of all: the making of "Sound"—*a basic part of the picture.* Today sound, too, is pictured, changed into light, recorded on the film simultaneously with the scenes. Then as you sit in the theatre, the process is reversed—the "light picture" on the sound track are changed back into sound.

Movies for everybody: For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching almost everyone. For those distraught by worry or sorrow, they are wholesome escape.

PHOTOGRAPHIC WRONG-DOERS:

6: THE MAN WHO NEEDS *EXPOSING*

He needs showing up—so does his work. It doesn't show up because it's underexposed. It's underexposed because—well, even in these days of Kodak Film's amazing latitude, one can still be criminally careless in the matter of aperture-and-speed. Camera tilt, dirty lenses, double-exposures and cut-off compositions are other photographic crimes which do not pay in times of film scarcity.

MUMTAZ SHANTI—

In "Chand Chakori", a social story of Ranjit, Mumtaz Shanti sings and dances in the streets and threatens to entertain millions.

SWEET & CHARMING

★ MEENA ★

(Minerva Fame)

Comes to entertain You

IN

A. H. PRODUCTIONS'

Lilting Musical Romance

NEELAM

With an array of Stars : - **HARISH, JAGDISH SETHI, YASHODHARA KATJU, KANAIYALAL, KALYANI, SATYA RANI, SAYANI MEHDI RAZA etc. etc.**

Direction :- **AHMED E.** *Music* :- **H. KHAN MASTANA**

One More

With...MANORAMA the KOEL of PUNJAB

IN

SHOREY PICTURES'

Musical Extravaganza

BADNAMI

With :— **MAJNU, PRAN, ASHA POSLE, ZAHUR SHAH, GHULAM QADAR, KAPUR, JAN, ZUBEDA etc. etc.**

Direction :- **HEROLD LEWIS** *Music* :- **ANUPAM GHATAK and LACHHIRAM**

—Watch for—

DATE & THEATRE

World Rights Controlled by:—MEHER TALKIES DISTRIBUTORS

(Managed by NEW INDIA DISTRIBUTORS Tribhuvan Road, Bombay 4.)

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

INSULTING THE CHRISTIANS

In their anxiety to make money by hook or by crook, the Indian film people seem to have lost all sense of decency, as is evident from the newspaper cutting of an advertisement reproduced below. This advertisement appeared in the "Bombay Sentinel" of 30th August 1945 and is about a social picture produced by Miss Protima Dasgupta. The producer, however, does not seem to be responsible for this outrage on the religious sentiment of our Christian brothers. The picture, "Chhamia" is controlled and released by Famous Pictures Ltd., of which Mr. Baburao Pai is the Chief, and this firm of distributors seems to be mainly responsible for this obscene advertisement.

TO-MORROW AT 1-0

ON GOKULASHTAMI, HOLY DAY OF NATIVITY OF OUR OWN LORD SHREE KRISHNA —

A Babe will be born!

CHILD OF AN IMMACULATE CONCEPTION! CREATION OF

Shreemati Protima Dasgupta.

— ☆ — Chhamia!

STARRING Begum Para

AT NEW WESTEND

★ A "Famous" Release

DAILY: 4, 7 & 10. MATINEES AT 1-0 ON SUN. & HOLIDAYS. PLANS OPEN DAILY 10 TO 12 AT THE THEATRE

A P.D.C. PRODUCTION

The expression, "Immaculate Conception," has a deep and reverent significance to the Christian community. It describes Virgin Mary mother of Jesus and as such is not a commercial slogan for selling a motion picture. The vulgar application of this spiritual expression to Miss Protima Dasgupta is, to say the least, obscene and outrageous in the extreme. It must hurt the religious susceptibilities of our Christian community. A motion picture cannot be a "child of an immaculate conception" and in describing "Chhamia" in such a manner the publicity writer of Famous Pictures has unintentionally and through rank ignorance outraged the deep religious sentiments of all Christians. Such stupid publicity writers must be kicked out of the industry. Motion picture people should not stoop to such low and obscene methods of publicity, as there is neither novelty nor good taste in them.

We draw the attention of the Archbishop of Bombay to this unfortuna e episode and we hope he takes up this matter immediately with the Indian Motion Picture Producers' Association so that such dirty advertisements are not repeated in future.

Motion picture producers, as dealers in mass entertainment, cannot afford to hurt the feelings of any community and least of all wound their religious susceptibilities.

SCRAP THIS RESTRICTION

It is good news to all that the several official restrictions on film production in India are due to be withdrawn on the 15th December 1945. One wonders why we have to wait for a good thing till the 15th December. The war is over and the film stocks are plenty. If the Government thinks that official control on film production can be relaxed from the 15th December, it can as well be relaxed immediately seeing that the same conditions are obtained today which will be existing three months hence. Why do a good thing half-heartedly and delay the relief which people have been praying for during the last three years?

Protima Das Gupta had a man to write down her thoughts on the sets of "Chhamia". The man doesn't look quite happy.

WHY I AM PRODUCING

REHANA

THE HOLLYWOOD PRODUCERS who are far removed from the East and eastern conditions have yet produced pictures like ''Thief of Baghdad'', ''Arabian Nights'', ''Kismet'', ''1000 and One Nights'' some of which have proved to be sensations. Nothing on the scale of these has yet been attempted in India, whereas it should not be so difficult for us, being in the midst of estern conditions as we are.

Besides, we have the advantage of having Mogul and other Muslim monuments, which we can use for the background; while the Hollywood producers have to spend lacs to create anything like a semblance of these, and they never can make them realistically.

With the idea of making something on the scale of the pictures named above, I have selected Jehangir's tomb, Bara Dari on the banks of the river Ravi, Shalimar Gardens, the Old Fort, Shahi Masjid at Lahore, for the outdoor locales. I am picturising an attack on a fort somewhere in Baluchistan. In this scene over 1000 camels will be used.

For costumes I have engaged Manibhai Ladva, the well-known designer who will prove that we Indians too can provide glamour on the screen, and how!

The sturdy Punjabis are the nearest we can have to the tall and hefty Arabs, so I had to select my stars from the Punjab. Salim Raza (hero of Pancholi's ''Gul Bakavali'' and ''Ravi Par'') makes a dashing prince hero. Manorama with her capacity for emotion will actually live the role of the Beggar Girl, Rehana. Then there are Pran, Majnu and a bevy of beautiful girls.

Arabic dances and songs are being provided by Dance Director Ganguly (''Pagli'' and ''Ragni'' fame) and by Lal Mohd. (erstwhile assistant of Ghulam Hyder).

Harbans, the young man (who has a number of screenplays to his credit, and has worked under directors Moti Gidwany, Nandlal Jaswantlal and Chowdhri), is a very capable director and his genius will be brought out fully in this picture. The rushes have already received my approbation.

REHANA will hold a high place in the field of our themes, and it is my humble attempt at giving our patrons something new.

G. A. THAKUR

For Territorial Rights Apply:—

GIRDHAR BAHAR PRODUCTIONS

Tinwalla Building, TRIBHUVAN ROAD, BOMBAY 4.

World Rights: **Suresh Film Distributors, BOMBAY.**

One item of control, however, the Government seems to be anxious to continue is the 11,000 footage ceiling of Indian pictures. While this was a good war-time measure to economise the consumption of raw film, and it had also a salutary effect in cutting down the previous torturous length of Indian pictures, the continuance of this measure will become a severe hardship and a distinct trade disadvantage in the post-war period, seeing that many foreign pictures, imported into this country, have long footage these days and as such constitute a terrific competition to the Indian product.

To quote some recent instances, the following statistics may be examined:

"Winged Victory", (20th Century) 11,802 ft.; "National Velvet", (M.G.M.) 11,110 ft.; "White Cliffs of Dover", (M.G.M.) 11,347 ft.; "Thirty Seconds Over Tokyo," (M.G.M.) 12,404 ft.; "Hollywood Canteen", (Warner) 11,421 ft.; "Song of Bernadette", (20th Century) 14,048 ft.; "Since You Went Away", (U. Artists) 15,887.; "Dragon Seed", (M.G.M.) 13,302 ft.

It is a well-known trade truth that masses in India require a long picture. Whatever the entertainment value of a picture, its very length also contributes to its trade value from the view-point of the masses. If Indian producers are compelled to stick to the 11,000 feet length in their productions and the foreign producers are allowed to import features with unlimited length, the Indian product will be seriously handicapped in its commercial returns in the long run.

If the 11,000 feet ceiling is to be maintained, it is but fair that this restriction should also apply to all the foreign productions imported into this country. If this measure is enforced on a common basis, it is going to be very difficult for Hollywood to observe these footage restrictions, especially in case of their big and mighty productions. In such an event India will have to lose some outstanding productions from Hollywood.

The only alternative, therefore, is to scrap the rule that restricts the footage of Indian pictures to 11,000 ft. and thus restore parity of competition between the Indian and the foreign films.

Foreign distributors in India often use the long footage of their productions as an argument to increase their admission rates and actually get away by making more money.

Unless the Government scraps this rule of 11,000 feet ceiling immediately, we shall be constrained to believe that the Government is inclined to favour the foreign product in preference to the indigenous one.

CENSOR BOARD RACKET

A recent press announcement states that the Government of the Central Provinces and Berar has decided to establish a Board of Film Censors to examine and certify films as suitable for public exhibition. Already we have a number of censor boards functioning in India and those in Bombay, Madras, Calcutta and Lahore have been constantly in news for their numerous erratic decisions from time to time. Add to this general muddle of censoring the tiny little censors who exercise their autocratic authority in the different Native States of India and imagine how difficult it must be for film producers in the country to satisfy all. In addition to these officially constituted censor boards, there are innumerable district magistrates sprinkled all over the country, magistrates who for some trifling reason or other often proceed to ban films in their own districts without the least consideration for the huge loss the producers are asked to bear. To all this hardship is now added one more headache by the Government of the Central Provinces and Berar.

One can understand the existence of censor boards in towns where films are actually produced, but what particular purpose are they expected to serve in towns and Native States where not a foot of film is produced? If some of the other provincial governments, Native States or District Magistrates have reason to restrict the exhibition of a film due to some special local circumstances—political or social—they can always exercise their executive authority by banning the picture or by cutting out the offending portions of the picture without much ado. But where is the sense in establishing a special board of film censors and requiring the compulsory censoring of all films without exception? At this rate a single film will have to secure some day not less than 573 censor certificates (11 British Provinces and 562 Native States) and calculating an average charge of Rs. 60|- per censor, the producer will have to spend nearly Rs. 34,000|- per picture in obtaining an all-India free ticket for country-wide release.

It is not impossible to imagine this impossible future position. Our provincial governments and Native States

Wonder what Kishore Sahu has put on Shobhana's head but it gives her more height to balance with her breadth in "Veer Kunal," a Ramnik Production.

Who will win the Bride?

VENUS PICTURES

Present

NALINI

(JAYWANT)

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KUSUM DESHPANDE
VASANT THENGDI
PARESH BANNERJI
KARAN DIWAN
BABY SHAKUNTALA
SUNALINI DEVI
SAROJ BORKAR
SAIYAD AHMED
AND OTHERS

H.P. MITRA

PHIR BHI APNA HAI

SOCIO-MYTHOLOGICAL

Directed by **RAJA NENE**

Music by **RAMCHANDRA PAL**

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lack imagination and are always anxious to dig somewhere for new items of revenue. All of them are under the erroneous impression that the film industry is very prosperous and film people are rolling in money. Once the film industry permits the establishment of new censor boards without protest, it wouldn't take long for the infection to spread to other provinces and Native States till the producers fast reach the stunning figure of Rs. 30 thousand and odd for censoring a single picture.

It is difficult to justify the establishment of new censor boards in different provinces, seeing that all the four major provinces like Bombay, Madras, Bengal and the Punjab, where pictures are actually produced, have their own censor boards. Is it possible that small provinces, like the C. P. and Berar, have begun to look with suspicion at the censor certificates granted by the major provinces ? Or have the minor provinces suddenly persuaded themselves into believing that their way of life and social code of behaviour differ substantially from those obtained in the major provinces ?

The C. P. and Berar Board of Film Censors is both an unnecessary and stupid imposition on the film industry which has been struggling for years to survive through domestic difficulties, official apathy and foreign competition.

Even the present four censor boards, as they are constituted at present, don't exactly know what they are about. In the absence of a well-thought code of censoring, the most erratic decisions are often given—decisions which often put back the clock of progress by years. Where then is the sense in multiplying such obstructionist institutions?

Kamla Chatterjee gives the masonic signal that nothing is lost yet in "Dhanna Bhagat", a picture directed by her husband Kidar Sharma

COME ONE—COME ALL!

Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association and himself a producer, is trying his level best to raise a scare and frighten away new-comers who intend to take up film production now that the licensing restrictions are withdrawn by the Government.

At his "Filmistan" offices he has been giving small tea parties and holding press conferences in the Roosevelt style and shouting himself hoarse to warn off all those who intend to plunge into film production.

In one of such press conferences, the genial Rai Bahadur let the cat out of the bag when he said "The entry of new comers would set up an unhealthy competition in the production field. There would be more demand for studio space, more strain on the artistes and on account of competition the cost of production would go up, while the income would remain the same. There is already a keen want for more release facilities in key centres like Bombay and hundreds of pictures are lying in tins unrealised. The entry of new comers would add to this number and theatre rentals would go high."

So that is where the shoe pinches. Production costs would go up. Income would remain the same. And, therefore, naturally less profits to the old stagers if the new comers came in.

The Rai Bahadur says that at present there is no more studio space available than to produce 165 pictures a year. This may be quite true. But is it necessary that all these 165 pictures should be produced by the present studio-owners only—by people who have not yet succeeded in giving us a single picture which can be favourably compared with foreign standards of production ? Why shouldn't the new comers with new ideas and new enthusiasm come in and at least try to contribute substantially to the future progress of the industry ? The old fossils have failed during thirty years and miserably at that.

And what is the Rai Bahadur raising a scare for ? All the present studio-owners are producers themselves. None of them specialize in hiring out their studios or equipment unless at such times when they can spare studio space and equipment after all their own needs are met. Even if the new comers wish to come in what chance have they got of getting a studio floor as long as the present studio owners are producing their own stinking thirty-year-old sausages ? If a few new comers are lucky to get in somehow, we are sure they will give better results than some of the established producers. If, however, they are choked off owing to the scarcity of floor space and enquipment, they will have to wait for a year or so more before new studios crop up to give "unhealthy competition" to Rai Bahadur's present community of producers whose profit motif has ruined the very fibre of film art during a long misadventure of thirty years.

It would be better for the Rai Bahadur to send his snap-shots to the press at regular intervals rather than vomit such nonsense to keep himself in the news. A man in Rai Bahadur's presidential position is expected to talk in a more responsible manner and not give away secret trade

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In olden times people made love with all that weight on their heads. Here is Surendra worming into Ratnamala's favour in "Ratnavali" a picture directed by Mr. Surendra Desai.

aspirations so easily. By doing so he betrays the other members of his community.

Whatever the Rai Bahadur thinks, loudly or silently, about the future of our film industry, we invite one and all to come in and make it a glorious indigenous industry or at least try in that direction honestly.

WANTED GHOST SINGERS

Outside the film industry very few people seem to know what the ghost singers of the screen earn per month. Many people are under the impression that music is still a cheap commodity in the motion picture world and can be purchased with paltry payments. Whatever the actual quality of film music from the purely classical point of view, the silly, insipid music which Indian producers usually give costs them anything from Rs. 400|- to Rs. 1000|- per song and very often more merely for the singing voice, apart from the cost of orchestration and recording inefficiency.

Amir Karnatki, a popular 'ghost' singer, charges Rs. 1000|- per song which requires an hour for rehearsing and two hours more for recording. India's best musician, man or woman, had never before earned this much money even during 24 hours of non-stop singing. There are many 'ghost' singers in the Indian film industry. Some of the prominent ones like Zohra Jan, Shamshad, Zeenat, Naseem Akhtar, and Rajkumari should be earning anything between eight to ten thousand rupees per month in a good season. Amir Karnatki's monthly earning should be colossal, the way we find her selling her voice to all and sundry pair of lips seen on the screen.

Film producers, in their unholy hurry to make as much money as possible in the shortest time, have reduced the quality of film music to a ridiculously low standard where any girl with any pipe in her throat can warble tunes without offending any one excepting some discriminating members of the audience.

Our film industry produces over 160 pictures a year and calculating an average of 9 songs per picture, our producers impose on our long-suffering public about 1440 songs—which are all different permutations and combinations of about a dozen basic tunes which were discovered in the early talkies. Out of these 1400 and odd songs, hardly a hundred are directly sung by singing artistes like Kanan, Khursheed, Surendra, Saigal etc. Nearly 1300 songs are sung every year by "ghost" singers—both men and women—more women, of course. Calculating at a minimum average of Rs. 500 per song, the producers spend today Rs. 6,50,000 (Six lakhs fifty thousand rupees) annually only on "ghost" voices. It is shocking to realise that this amount is spent annually on about a dozen women and half-a-dozen men, most of whom are rotten singers at best.

In the post-war period with increased production activities, our producers are expected to spend well over Rs. 10 lakhs every year for the 'ghost' voices. Doesn't the amateur talent in the country discover an opportunity in this field? In India, almost in every third home, there is some

At grips for the first time, Shahu Modak and Leela Desai make a new love team in "Meghdoot" directed by Debaki Bose

JAMUNA
as ANU
LIVES A LIFE FULL OF SIGHS, FIGHTS, ADVERSE CIRCUMSTANCES CONVERTS THE APATHY OF HER RIVAL.

★

ROMOLA
as DOLLY
GLAMOROUS, WEALTHY, SOPHISTICATED BUT COMPASSIONATE.

★

MOLINA
AS
SOVA MITRA
A CHARACTER HEWN OUT OF GRANITE.

BARUA
AS ASHOK
COMBINE
N

MAYA BANERJEE
AS
RUNU
A SOCIETY BUTTERFLY VIVACIOUSLY DANCING THROUGH LIFE.

AMEEREE

Direction :
P. C. BARUA

Story :
Probodh Sanyal

Music :
Dakshina Tagore

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With all the weight at one end, Shahu Modak and Leela Desai row the "Meghdoot" canoe to the other shore where Kirti Pictures are waiting to collect the profits.

well-trained musical talent. There is always a boy or a girl in the family who can sing well and certainly better than several "ghost" singers we have in the industry today. This hidden talent must come out in the open and supply the film industry with a variety of voices which it badly needs today. We are fed up with the old pan-chewing frogs who croak with tiresome monotony from picture to picture.

The work of ghost-singing is ridiculously easy for any one with a little talent and there is a pool of ten lakhs to be disbursed every year. Is it beyond our amateur talent to take up this new profession?

PLENTY OF JOBS! COME ON!

Talking of "ghost" singers and the money they misappropriate under the transparent camouflage of music, we are reminded of the numerous new opportunities of employment in the film industry these days.

The story of the post-war period will be one long tale of unemployment—more so for the young men and women who were temporarily absorbed in war work and who will now find themselves at their wits' end with empty shovels.

The Indian film industry needs better people in all its different departments. 95% of the old staff is, frankly, useless for the post-war competitive period in which only fresh and enthusiastic talent can yield some results. The old people are too tired to struggle for quality or efficiency. They have been the living dead who have not pushed the industry towards progress even a wee-bit. Almost all these persons, with very few exceptions, must be unceremoniously kicked out if our film industry is ever to improve and acquire an international standard in trade and quality.

We need new story, scenario and song writers. At present our story writers earn anything between five to eight thousand rupees per month. The film industry pays Rs. 3 to 4 thousand for a single scenario which takes only a month to write. Song writers are paid anything between Rs. 300|- to Rs. 1000|- per song of 10 lines which songs, at best, are either revised versions of old compositions or stolen words strung together in a clumsy metre.

Our recordists, most of whom are clumsy untrained technicians, are paid anything between Rs. 500|- to Rs. 1,250 per month. Any man with a little intelligence can attain our present standard of recording within three months. Recordists' assistants are paid between Rs. 150|- and Rs. 300|- per month for simple routine work which can be picked up within a few days.

Our cameramen are, perhaps, the most hard-working and comparatively the most competent amongst our technical people. In comparison with their labour they are paid less than others and yet they earn anything between Rs. 750|- and Rs. 2000|- per month. Their assistants draw between Rs. 150|- and Rs. 300|- per month. This is one technical department of the industry where a pretty long training is required and yet it is not such a head-splitting job as to scare good amateur photographers.

For really intelligent people with trained observation, the film director's job should be an attraction. In India, however, this is not an easy job seeing that the man is expected to know every aspect of motion picture production, even outside his own field. Bar very few exceptions, most of our directors are no better than so many braying quadrupeds and yet many of them earn as much as

Shobhana Samarth looks like Maharathi Karna in "Veer Kunal", a costume picture written, produced and directed by Kishore Sahu

Meet Mr. PEL...

There are a few people still in the Film Industry who have not yet had a chance to meet Mr. PEL. Of course, he has been tremendously busy on a war-time job, but that does not mean that he cannot spare a few minutes.

The Film Industry knows Mr. PEL by his trustworthy service. Specially Theatre Managers, who have been saved many headaches and worries about equipment breakdowns so frequent in wartime.

Mr. PEL is a congenial person. If you have not yet met him before, just drop him a card to his nearest address, and he will beam to see you with his contagious smile. He has also a postwar plan, which he will be glad to discuss with you.

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Rs. 5000|- per month for giving us rotten pictures. The director's assistants do some stupid routine work inefficiently and manage to pull in between Rs. 300|- and Rs. 500|- every month.

We have already written about music directors, instrumentalists, artistes and others in the previous issues. All we want to shout about is that there are new opportunities for new men in our film industry of the future and it will be worth their while for new people to be knocking at the gates of this industry till the tingods open the gates and admit new talent. If at all there is some easy money to be picked up anywhere it is in the Indian film industry, where a mediocrity is called a genius within six months.

YOU'LL HARDLY BELIEVE

That Protima Das Gupta proposes to donate a show of "Chhamia" in honour of Secretary R. A. Mahamadi of New Delhi for his efficient management of war-time production licenses. The collection to go to the Pakistan election fund.

That Kardar, Mehboob and many other Muslim producers have contributed substantially to the Pakistan election fund and are now learning how to sign their names for the voting paper. Why not use the thumbs?

That the Russians who went to the studio of the Bombay Talkies to get the Indian language on their pictures are reported to have taken away the Controller of Productions. It is a pity we must wait till India becomes a free nation to lodge a protest through our Foreign Secretary.

That Devika Rani will be very soon described as India's cultural representative in Russia and as such we shall soon have large stocks of Russian sauer-kraut and vodka in the country for our grisly communists.

That Mehboob's "Humayun" was purchased by a film syndicate in the hope that it would run 200 weeks in Bombay. It has not even completed 200 days thereby robbing Maganlal Desai of Diamond Talkies of the pride of showing his diamond ring in public. They say Maganlal's diamond is a direct descendant of the one worn by Emperor Humayun.

That after the historical murder of "Humayun" by Mehboob, Director Kardar is anxious to make "Shah Jehan" a romantic affair. Everything is fair in love and war.

That Ratnamala is fast stepping into the shoes of Mehtab. She will be first seen in a Surendra Desai production before she ultimately launches as a producer herself with an encouraging pat on the back.

That Virendra Desai is reported to be acting as the obliging hubby in all romantic rehearsals on the sets where little Nalini is working. Film heroes see little hubby's rehearsals before they begin acting. Saves so much bother to the directors.

That theatrical producer Prithviraj is reported to have been given an ultimatum concerning his play "Deewar" in the same terms that Babar delivered the goods to the Rajput princess in "Humayun". Prithviraj accepted the friendly dominance.

DOMESTIC HAPPINESS
that was marred by
Whispering Tongues
and
THESE FOUR
had to face
the MUSIC—
Sunrise Pictures'
Smart Social

GHAR

Starring :-

JAMUNA
NAWAB
YAKUB
MOLINA
KALYANI
MIRZA MUSHARAFF

☆

Director : V. M. VYAS

Story : M. G. DAVE

Watch for ALL-INDIA PREMIERE in BOMBAY on 12th October at the

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That to counteract "filmindia's" review of "Panna Dai" a producer has to risk the sympathy of a hundred weekly rags. Poor Kamlabai! Her vanity seems to have been terribly hurt. Why not ignore "filmindia" if what Baburao Patel writes is all nonsense and of no consequence? So many counter-reviews unnecessarily put his premium up.

That by this circuitous method of counter-propaganda old Kamla is proving to the world that women producers are not quite as brainless as they are taken to be. That unfortunately in this process also, Kamla has again to be in the hands of men inspite of all her brains.

That old Kamla is seriously thinking of going back to Sangli—back to the home-town with old homely memories, but Baburao Patel wouldn't let her go till she has sprinkled her brain bits all over India and produced at least two more flops.

That Kamla buys a hundred copies of Delhi rags every week and distributes the copies free in Kandevadi. The folks there use the paper for nursery sanitation. Poor, poor Kamla! She can't possibly keep teachers to teach English to all her relatives. And then they will want her to learn it first.

That Winayak gave a party to Shantaram and Jayashree; and Kashinath gave a party to Winayak, Shantaram and Jayashree; and Baburao Pendharkar gave a party to Kashinath, Winayak, Shantaram and Jayashree; and Avadoot gave a party to Baburao Pendharkar, Kashinath, Winayak, Shantaram and Jayashree; and Bhalya Pendharkar gave a party to Avadoot, Baburao Pendharkar, Kashinath, Winayak, Shantaram and Jayashree; and Jayashree gave a party to Bhalya Pendharkar, Avadoot, Baburao Pendharkar, Kashinath, Winayak, Shantaram and Jayashree herself and lastly Shantaram gave a party to Jayashree, Bhalya Pendharkar, Avadoot, Baburao Pendharkar, Kashinath, Winayak and to Shantaram himself. People wondered whether this Kolhapur family had been starving to exchange so many meals within a week till Atre said it was the Jayashree Week. Poor kid, and she is still living and kicking! Atre, of course, did not risk giving one more party for his Anna because Atre himself is still working off all the parties. The Pendharkars, the Karnatkis and the Vankudres can't be digested so easily.

The panel behind Ratnamala attracts attention in "Ratnavali" a costume picture of Amar.

STOP PRESS

12 MORE FEED THE FILM FIRE

After sending advance copies of our editorial to the Municipal Commissioner, to Mr. S. K. Patil, Leader of the Congress Party in the Bombay Corporation and to several others and after receiving their individual assurances to overhaul the whole licensing machinery, we regret to report another tragic fire at Lahore.

12 persons, including five children and one woman, were burnt to death in Lahore on Sunday the 9th September 1945, when fire broke out in the offices of the Moti Mahal Theatres Ltd. in a three-storeyed building on Beadon Road. The building was completely gutted and Mr. R. N. Bose, the Branch Manager of Moti Mahal Theatres and his entire family were burnt to death.

It is understood that the fire started at 9-30 A.M. on the 1st floor where a considerable quantity of cinematograph film was stored. Owing to combustion the flames spread so rapidly that Mr. Bose and his family were entrapped without any hope of escape. The charred bodies, which were later recovered by the Police, could not be completely identified.

Moti Mahal Theatres Ltd. is a very rich firm belonging to a Marwari multi-millionaire of Calcutta and people expect the wealthy Chamarias to compensate the dependents of the late Mr. Bose, if any are still left.

A REQUEST TO READERS

"Filmindia" is so completely sold out every month that we often realise that we have no copies left even for our office files. After a recent overhaul we discovered that not a single copy of the following issues was available: 1935: Jan, Feb, March, June, Sept, Oct, Nov, Dec.; 1936: Feb, March, June, July; 1938: Nov.; 1939: March; 1941: Nov.; 1942: Jan, Feb. March, April, May; 1944: Jan, March.

If our old readers can supply us with all or any of these issues, we shall willingly purchase them at Rs. 3|- per copy. Those readers who keep "filmindia" files may kindly communicate with us.

The Editor.

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offense is meant to anyone.)

HARISH CHANDRA GOLASH (New Delhi)

Is India a nation or a mob?

It is a well-behaved crowd which follows the teachings of Mahatma Gandhi and looks up to Jawaharlal Nehru for deliverance.

What is meant by the term "Reserved nature" as applied to some modern women?

It means the paw with the nails drawn in.

P. V. NAIR (Agra)

Can you give in short the biography of the Bombay Talkies?

Founded by Himansu Rai. Rounded by Pralhad Rai.

K. R. RANGIAH (Secunderabad)

Who is the best singer amongst the following: Saigal, Pankaj Mullick and Surendra?

Saigal was a good singer. Pankaj is still a good one. In comparison Surendra only recites.

I like Sadhona Bose's dances better than Uday Shanker's. What is your opinion?

How can I disagree with you? You have been too loyal a reader.

D. M. PRABHU (Mahim)

To what school of politics do you belong?

Two-meals-a-day politics which need plenty of hard work every day.

RAMAN V. SHETH (Bombay)

What is the true definition of "Real Journalism"?

I don't know. I am not a journalist. I write to sell, being a wholesale dealer in words. Write to one of the usual crowd which believes in the "nobility" of the profession. I don't.

ASVIN KUMAR GHOSH (Howrah)

What is your opinion regarding love-marriage?

In love, marriage is wholly unnecessary. Love is harmony in itself. Why tie a ceremonial ribbon round it?

I. G. CHANDRASEKAR (Adoni)

When will our film industry improve?

Never. This is not an industry that should be picked for improvement.

MISS KHURSHEED PERWEEN (Allahabad)

Who is your pet actress?

I keep dogs as pets.

R. N. SAHGAL (Lahore)

It is said "Dead men tell no tales," but what about dead women?

Women leave the tales behind. Like men, they don't carry them to the grave.

NASIR UDDIN (Jubbulpore)

Whom do you consider a greater man—the one who loves mankind in general or the one who dies for the freedom of his motherland?

Neither. Mankind, as we find it today with its Atomic civilization, is not worth loving much. And with such inhabitants hardly any land is a good motherland to be fought for and freed. In my opinion that man is great who earns his livelihood by hard and honest work and does not become a burden on others. And from his surplus sometimes helps a deserving neighbour, be

Masud Parvez and Renuka Devi make a new romantic team in "Ghulami", a thrilling patriotic story of Shalimar Pictures.

a Hindu, a Muslim, a Christian or any one. Lovers of mankind and motherland look like relics of ancient epic poetry in the present practical times.

CHAND BEHARI LAL (Delhi)

What is your opinion about the future of Begam Para?

I am neither an astrologer nor a palmist nor have I seen any moles or birth-marks of Para. The kid is at a good age and height and ought to have a good run for her youth, more so with Protima chaperoning her.

J. MOHAMED (Hubli)

What is the right place for a woman ?

In a man's heart. But she doesn't stay there, sometimes because the heart is too tiny, at other times because the woman hasn't a steady seat.

MISS NIRMAL (Coorg)

Which is true—"the modern girl loves to be Juliet to half-a-dozen Romeos" or the modern boy loves to be a Romeo to a half-a-million Juliets ?

Since Gandhiji wrote the first half of your query, times have changed a lot. The modern girl realising that modern Romeos are a crowd of shivering idiots with neither brains nor looks nor even guts, has long since ceased to be a practical Juliet with the result that romance has become a theory to her and life a day-dream. In my schooling days, the municipal authorities had to shift the girls' school three miles away and keep off the boys by threatening notices. Modern Romeos carry silk kerchiefs and tiny mirrors to maintain their school-girl complexion. All Juliets like their Romeos to be tame brutes but not pansy boys.

SATYENDRA PRASAD JAMUAR (Patna)

Mr. Baburao Patel, why don't you become a politician?

Mr. Baburao Patel thinks that there is too much of hypocrisy and lies in this field. Besides he is too independent to be popular with all or for that matter to play the party fiddle.

P. M. RAJA (Kenya)

Aren't you to a certain extent a misunderstood man?

Don't be modest. I am completely misunderstood and people pay for this mistake by providing me with a handsome living.

G. N. PALNE (Benares)

Why does a film producer of Chandulal Shah's experience and intelligence, who has in addition a friend of your calibre, care more for quantity than for quality of pictures ?

Chandulal is a financial juggler. So far he has been beating the world by manipulating the law of averages. As long as there is more demand than supply, Chandulal will remain at the top. But in the midst of crowd and competition, all his jugglery is bound to get a set-back and then he will be too old to go back to quality. He will have to go the other way—out into retirement. A sausage factory can't be turned into a temple of Art overnight, inspite of Chandulal's dynamic intelligence.

LT. M. A. HAQUE (Somewhere In Burma)

Do you know if there is any institution in our film world which tries to improve the Urdu pronounciation of Punjabi actors and actresses? After seeing Gita Nizami in "Panna" I think one like this is most essential ?

It is a well-known fact that the average Punjabi speaks rotten Urdu and brags most about it. Even some of the well-educated ones have an awful pronounciation and more awful phonetics. As 85% of the acting talent in our film industry comes from the Punjab, it is most essential to establish an institution as suggested by you. But the average well-fed Punjabi is such an idiot intellectually that you cannot teach him anything new in a hundred years. In his blunt and good-hearted manner he will travel on the wrong track all his life and will shout back to the world unblushingly that he is on the right track. When people like Shantaram try to teach these Punjabis, they mix Kolhapuri accent and turn Urdu into a language of no-man's land. It is easier to teach a bull with crooked horns than the hefty Punjabi.

A man having one wife is always an ascetic, says the Gita. What is your experience ?

The one having more than one becomes a good philosopher.

P. S. VAIDYA (Dadar)

What is your impression of Mr. Khandekar as a film writer?

Kishore Sahu himself plays the title role in "Veer Kunal" which brings to the screen the grandeur of the Gupta period.

His brain seems to work in spasms. He has not yet given a good and consistent story for the screen.

S. E. SIVANANJAPPA (Bangalore)

Is it possible to attain freedom through strict non-violence ?

In theory, yes. In practical life, no. Even a small crowd of intellectuals can't remain non-violent for long. Why talk of the masses ?

Who is your beloved leader in India ?

For day-dreams, Mahatmaji. For practical bread-politics, Jawaharlal Nehru. I respect both and hate both according to circumstances.

Will the film industry gain anything by the formation of a national government ?

No. It will be an assembly of white and red caps, shadowed by a Western hat. The caps will be too busy struggling for political monopoly and the film industry will only get scant attention.

DHAIRYASHIL PAWAR (Bombay)

I have attended so many premieres of pictures but I have never seen you on such occasions even once. Why?

I don't like a free show and I hate the professional crowd at the premieres. Their hungry looks remind me of Communists. I purchase my entertainment and like to see pictures quietly without producers standing behind me with tea cups in hand.

MISS SNEHA CHOPRA (Deolali)

Which is the best feature in a woman which attracts the greatest attention ?

Sex. And sex includes good looks, grace, poise, figure, complexion and intelligence.

SATYENDRA NATH (Lahore)

Does a coloured picture attract more people than the ordinary black and white?

Not the coloured version doled out by the bearded Bohris of Bombay. But a technicolour picture is certainly a greater attraction than the ordinary one.

B. RAMNUM (Natal, S. Africa)

Which is the best brothel in India, as I may be paying a visit to India and may call around there?

Regret we have none at present. The one we had, we shifted years back to 41, Wooley Street, Port Shepstone, Natal, S. Africa, from where this letter has come. Let me know how the show is running these days.

MISS ASHA DEVI (Mhow)

In case of a conflict between a man's wife and his mother, to whom should the man stick, wife or mother?

To the wife. The mother is a sentiment of the past while the wife is the hope of the future. To the man, the future is more important than the past. If he looks back every minute at the past, he cannot step into the future with a buoyant step. Mothers are often unreasonable to their daughters-in-law and sometimes it is the other way round also. Whatever that be, a woman with a record in the past should not struggle with the woman having a career in the future. The past should always help the future in its journey. A tactful man, however, should make a happy link between the two ends and it is always a duty of the mother, as the elder and the more experienced one, to make sacrifices and grant concessions to the younger woman. If old age cannot teach a woman some sense, she does not deserve even a son's sympathy. Life is a hard practical fact and not a sobbing sentiment.

VITHALDAS L. BHATIA (Bombay)

Many people leave the theatres at the interval having seen half the picture and then express their views as follows: "There is no stuff in it. It is a headache." Do you think it is right to do so without seeing the picture completely ?

There is nothing wrong in the spectators expressing their opinion if they have not been entertained through the full half of a picture. They pay for the entertainment and they would like to get it, every minute of their stay in the theatre. Seeing a picture through, good or bad, is an obligation on the professional critic. The lay filmgoer is under no such obligation. If a producer has failed to wake up the interest of the audience during the first five thousand and odd feet, you can be pretty sure that he has failed to do so in the remaining footage.

SURESH KUMAR NAKUL (New Delhi)

Is there any scope for a man with spectacles in the film line ?

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If they are coloured glasses, the man can miss a lot of dirt which can't escape one without glasses. The less you see in a film studio, the better for the industry.

Do our film stars keep bodyguards ?
We call them husbands in the film industry. You can see them lying on the laps of the producers, being coddled with a soft tongue and milky cups of tea.

KARUNAKAR RELEIGH (Bombay)

Do you find journalism a child's play?
It is a man's job so that children at home may play.

S. ASHRAFUL IMAM (Patna)

A friend of mine says, "Girls are like cigarettes. You can't enjoy more than one at a time." Is he right?
I wish girls had been as harmless as cigarettes. When you light a cigarette you take the smoke in and keep the fire out. But when you light up a girl, you take the fire in and burn the heart.

MUKHTAR AHMED (Lahore)

What bad habit have you got that annoys your friends?
The habit of inhabiting this planet inspite of wishes to the contrary.

A. C. MITRA (LYALLPUR)

What kind of a child were you?
The apple of a dead mother's eye and the eye-sore of a living father.

C. B. ASTHANA (Santa Cruz)

What is the difference between "love" and "romance"?
"Romance" is a generic term for an individual affair that "love" is.

K. B. GODBOLE (Rajkot)

What is your definition of chaste humour?
Humour that is washed with sunlight soap and its tickle removed.

SH. ABDUL RASHID (Lahore)

Are actresses human?
Very much, till they quarrel with their producers. After the quarrel they become super-human.

T. C. MANGA (Delhi)

What is the meaning of "peace of mind"?
It is that piece of the mind which you chase all your life and never get hold of.

P. D. ARYA (Jodhpur)

How do you worship God?
Without His knowledge.

A. N. NARAYANA RAO (Malleshwaram)

Sohrab Modi seems to have gone out of news.. Why?
Not completely yet. We can still hear the sound effect of his friendly pat on Mehtab's back.

J. N. DESHPANDE (Vile Parle)

You say that intelligent people run away from the

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industry. How do you justify your presence in the industry?

I am the prize fool of the industry. Had I not been one, I wouldn't be scribbling for twenty years, labouring under the delusion that I could improve men and things in the industry.

CH. S. GHARIAL (Somewhere in Burma)

Why do young people blush more easily than the elders?

The elders are like blood banks with frozen blood in them. It is only the bubbling blood that betrays itself in a blush.

N. V. VATSARAJ (Santa Cruz)

After "Shakuntala's" epic run, it wouldn't be surprising if the projector of Swastik Talkies keeps echoing the dialogues of "Shakuntala" even after the release of "Maharathi Karna". What do you think?

So long as it keeps blaring "Produced and directed by V. Shantaram", "Produced and directed by V. Shantaram, "Produced and directed by V. Shantaram," Shantaram won't have any objection, though one would not like to hear the language of Bhal Pendharkar after this blare.

BIPIN BEHARILAL MATHUR (Lucknow)

What will be the effect of the world peace on our film industry?

It will start another world war of unhealthy competition.

Y. R. MEHTA (Jubbulpore)

The existence of great ideals and romances etc. is not restricted to Hindu and Muslim communities only. These problems are found in all communities and yet we only see Hindu or sometimes Muslim stories on the screen. What about the lives of Parsis, Sikhs and Indian Christians?

Parsis are too small a community to be a general pattern for the whole country. The Sikhs are too sensitive about their beards and turbans. The Indian Christians though a pretty large community, are a prostrate mass of humanity with no political or social aspirations. Motion pictures are made for the masses and their pattern of stories must come from the lives of the largest communities to be popular.

RAM G. MIRCHANDANI (Karachi)

What place will you get when the history of the film industry is written?

As I shall write the history, I will be the historian. Others should worry about their places.

MISS SHIRIN MOLEDINA (Poona)

What have you to say about charming Devika Rani remarrying?

I have nothing to say about it. It is for that Russian artist to do the talking.

V. L. COMAR (New Delhi)

What are life and death?

The first is an opportunity, the second-an escape. About Shirin Farhad, Laila Majnu, Romeo and Juliet and many such lovers, it is said that their love was pure. Do you believe it?

I doubt it. The way Farhad, Majnu and Romeo died, it must have been poison. In modern times, we filter and distil love on scientific lines and even after several doses both the parties live to tell the story.

B. YESHWANTHARAO (Vizagapatam)

"Filmindia" is causing a lot of headache, back-ache and stomach-ache to journalists, film critics and producers all over the country. Can you suggest any remedy for all their 'aches'?

On homeopathic lines, more and more of "filmindia" should effect a cure.

B. P. SINGH (Mysore)

Why are sex scandals more popular in the film world?

We have no sex scandals in the film world. At best they are only sex incidents and I wonder how these "incidents" become "scandals" when they travel to your world. You people must be adding some cheap vulgarity to our casual episodes.

CHANDRAN (Bangalore)

Do you know what lovers whisper secretly so often?

At such times, words are not important. Very often they hiss in the ear to tickle it and wake up new emotions.

KR. RAJENDRA SINGH (Agra)

Who has made this world: Man or God?

What has Old Man God to do with it? Man made this world in a hurry. And he seems to be repentant about it, the way he is destroying it quickly.

What has made "filmindia" such a popular magazine?

My salesmanship and your gullibility.

B. RAMACHANDRAN (Anantapur)

Shobhana Samarth is seen in many pictures. Why is it so?

Perhaps because her daughters are taking a long time growing and Mummy has to keep the industry going.

H. S. VENKATA RAO (Mysore)

If that Indo-American actor Sabu were to come to India, can he maintain the same reputation?

He will remain unemployed and may have to go back to his old profession of elephant-washing. Sabu was taken overseas as an antique object from the Orient just as Yankees these days take away oriental hukkahs and miniature Taj Mahals from Indian bazaars.

C. L. SETHI (Mhow)

Why is love called blind?

Probably because it needs darkness to be acceptable to both.

S. K. PATKAR (Bessein)

What is the feminine gender of "Comrade"?

This gender seems to be unknown in Soviet Russia, the way we find a part of their population, whom we identify as women, carrying guns, throwing bombs and in other ways jettisoning their traditional sex. I am told that they use "Comrade" for dogs, cats, bears and even for the vodka.

K. C. MIRCHANDANI (Karachi)

Why has Prabhat started advertising "Lakharani" in the "Illustrated Weekly Of India" instead of "filmindia"?

"Illustrated Weekly Of India" has a better circulation amongst the Tommies who are expected to see this picture and carry oriental memories overseas. They will probably be given an autographed photo of Baburao Pai as a supreme evidence of Indian manhood.

MANSUR MOJEZ (Simla)

What do you expect those five "flying experts" to bring home from Hollywood?

Only some more linen for our laundries.

SHARDADEVI SHUKLA (Cawnpore)

Do you call Begum Para beautiful?

No. I call her youthful.

PRITHI PAUL SINGH (Lahore)

What should one do when one falls in love?

Go to the nearest bonesetter and get the dislocations adjusted.

What is your idea of a woman's mind?

The man who gets a hang of it will seriously compete with Divinity

SATISH CHANDRA VERMA (Amroha)

What should be the exact size of a person to become an actor?

All that a person needs is an empty swollen head. The other measurements don't matter.

NOUTAN DAS CHANGLANI (Cawnpore)

What is the main hobby of modern women?

Their unending struggle to look natural.

S. S. RAO (Kurnool)

What are the post-war prospects of street Romeos?

Most of the war-time uniformed Romeos will become street beggars and the Juliets will wake up and walk back into civilian arms.

What is the market value of a "kiss"?

Only in the West, they auction kisses. In India, it is still a free token of sentiment, exchanged in the sanctity of seclusion.

What is a woman's intuition.

A man's inquisition?

R. G. KRISHNASWAMY (Madras)

Do you like deceitful decorated praise or sincere straight-forward abuse?

Overdraped praise is sincere abuse while well-meant abuse is a sincere compliment. I don't mind any as I see through both.

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HUKAM CHAND GUPTA (New Delhi)

Suvarnalata is frequently seen driving in Actor Nazir's car with a proprietary air. Can you guess the reason why?

She must have manufactured that car.

S. A. KALLEEM (Jubbulpore)

What is the difference between a beautiful girl of 18 and "filmindia"?

You can enjoy "filmindia" without incurring any liability. Liberties with 18 will leave behind a trail of little pipers.

KUNWAR (Lucknow)

In "Rattan", a picture directed by Sadiq, we see a full moon in the Divali night. How is it possible?

It must be a Muslim Divali.

What is your opinion about Naushad's musical direction?

He has gone up in my estimation since I saw his work in "Geet."

What is the difference between Charlie and Sheikh Mukhtar as actors?

The first one makes faces and gets away with it. The second one is punished. The first one is a smart one and realises that he is just one in the world. The second one is a blunt Muslim and thinks that he is all the world.

INDUKUMAR PANDYA (Bhavnagar)

Is the Russian film industry better than that of America?

Not now, with the secret of the Atomic Bomb in American hands. Before that everything Russian was a model for the world.

MALVIKA PATEL (Ahmedabad)

What is the difference between a 'Beloved' and a 'Wife'?

Wife is the woman who has ceased to be the Beloved. The Beloved is the one who looks forward to becoming a wife. The first one is like an artificial flower in the domestic flower pot—always fresh and never-fading, but without any fragrance. The Beloved is like a rose just picked, beautiful and fragrant, but with a short existence. Both are honest facts of life but their importance depends on individual requirements.

Who is better: a husband or a lover?

For grocer's bills, a husband. For heartaches, a lover.

MATHAN M. MURTI (Anantapur)

Can an unmarried college girl read your magazine and be quite safe?

Don't worry. She won't have to be rushed to a maternity hospital. My writings are perfectly harmless.

M. A. U. KHAN (Allahabad)

Why don't you go on a hungerstrike as a protest against the present deplorable state of the Indian film industry? It might open the eyes of our producers?

No fears. The blighters will start preparing for my funeral. With the present producers, I would rather have constipation than starvation.

Who is your enemy No. 1?

Baburao Patel.

S. V. SOMAN (Bombay)

Which would you like most: a village beauty, a town beauty or a film beauty?

A film beauty is too synthetic, the city one is too sophisticated, while the village belle is too rustic. A bit of each would make a good three-in-one combination.

RAM NIVAS JHALLA (Saugor)

What would happen if a confirmed bachelor falls for a confirmed spinster?

The affair would have to be confirmed constantly by practical demonstrations before the gallery.

Who is Sadhona Bose's right hand in the production of "Ajanta"?

Our old cartoon-like D. C. Shah, who specialises in publicity of dancers. Once he was Uday Shankar's right-hand man but now his publicity seems to have changed its sex.

Would you call Leela Chitnis a brave woman for still taking young leads?

I call the producers brave.

Will Vijay Bhatt cast Ranjana as the heroine of his next picture?

Vijoo has still the elder brother as his partner and eight more Evergreens as more partners, Ranjana's chances are 9 to 1.

Is philosophy a real guide to human life?

It is post-mortem wisdom that hits the human brain after 'life' has happened.

Is it necessary to spend a big amount of 10 lakhs on a picture of slum life only to bring home to the slum-dwellers that slums are bad?

Those ten lakhs will at least clean the slums in the pockets of the people who are working on the picture.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail". The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25|-, 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|-, and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in "filmindia," and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR OCTOBER

1st Prize Rs. 25|- to Malvika Patel (Ahmedabad); 2nd Prize Rs. 20|- to Ram Nivas Jhalla (Saugor); 3rd Prize Rs. 15|- to S. Ashraful Imam (Patna); 4th Prize Rs. 10|- to Prithi Paul Singh (Lahore), and 6 consolation prizes of Rs. 5|- each to Harish Chandra Golash (New Delhi); S. A. Kalleem (Jubbulpore); G. N. Palne (Benares); B. Yeshwant Rao (Vizagapatam); M. A. U. Khan (Allahabad); C. L. Sethi (Mhow).. Money Orders are being sent to all the prize winners.

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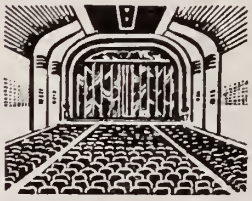

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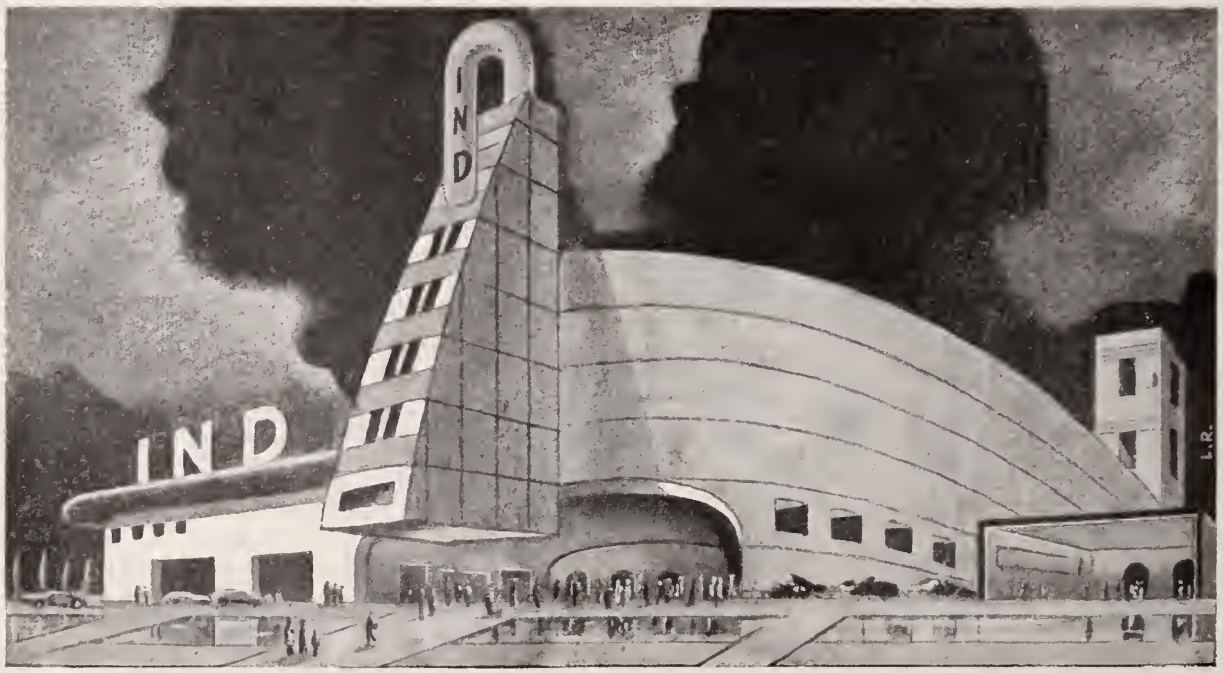

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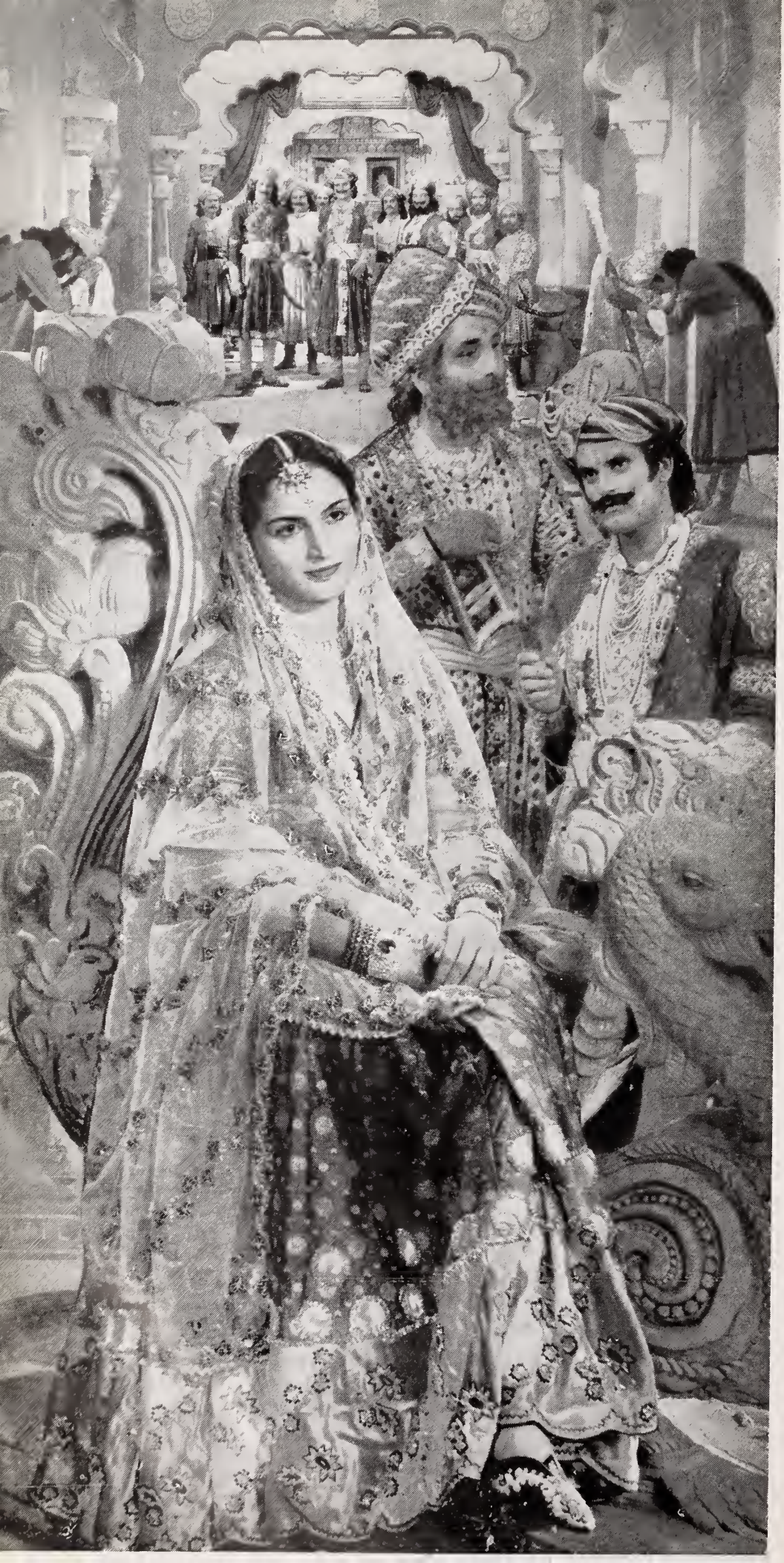
B.A.A.

THE DIVINE SPELL

By S. K. Kale

Under the spell of the Divine Flute, Mira goes into a spiritual trance of devotion in "MIRA BAI", a story of the devoted martyr of Mewar, produced and directed by Mr. W. Z. Ahmed for the Shalimar Pictures of Poona.



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PRAKASH, GU

DIRECTED BY: W.

GHU

AN ARGUMENT FOR FR

STARRING: RENUKA
TEWARI, DAVID, R K
VYAS, RAMAWTAR, A

DIRECTED BY: MOH

MIR

THE IMMORTAL POETESS

Starring: **NEENA, P**
SHYAMA

Directed by: **W. Z. A**

PRITHVIRA

GREAT HISTORICAL DRAM

Starring: **NEENA & P**
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Directed by: **NAJAM N**

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Starring: **BHARAT BHU**
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DAR KASHMIRI, BISMILLAH

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SANYUKTA

FOM ROMANTIC RAJASTHAN
THVIRAJ THE TERRIFIC
EK RAAT'

Q'I, *Photography*: **JATIN DASS**

A BHAGWAN

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S K. PAL, *Art Director*: **SYED QUADRI**

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MY NAPOO ROAD, DADAR, BOMBAY

Rad, Poona & Dadar, Bombay.

THE DIVINE PRESENCE

By S. K. Kale

Wherever she went, Radha saw the Lord. Her intense devotion compelled the Lord to be in attendance whenever her devoted heart craved for the "darshan". This immortal romance of devotion will come to the screen in "SHRI KRISHNA BHAGWAN", a picture of Shalimar, produced and directed by Mr. W. Z. Ahmed.

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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

NOR DO I ?

"Kardar's comedies 'Sanjog' and 'Prestige' are the worst, the most rotten and hopeless ones that have ever appeared in our film industry. They were a sheer wastage of money, time and energy with no result. One would like to request him either to cease functioning as a Producer-director or be careful never to give us such flops in future. We don't expect such whimsical pictures full of airy nonsense from a man like Kardar."

CAWNPORE. **Sashi D. Shukla.**

THANKS!

"If luck and circumstances place a man in a position that his opinion has weight in a particular section of public, should he not be wise enough, not to take an undue advantage of his position by exploiting peoples' intelligence. By talking too low of people who deserve commendation and by talking too high of people who deserve condemnation (just for black-mail reasons—quite apparent from his actions and policy) and by talking too much about his own self ?

"Such an attitude of an individual is liable to throw him off his saddle, though he himself will not feel it, till the death-knell rings.

"Beware! Mr. Patel, it is a friendly advice."

NEW DELHI. **Om Parkash Sharma**

POOR BRITISH

"While the Indian Public is groaning under the heavy 'entertainment' value of the Indian Information Films, we have the irritating news that British financiers with the help of their Indian sycophants are to make inroads into the Indian Film Industry—to build up Cinema Houses, and to popularise of all things—British films.

"The British will rather make their films really unpopular now, as they will try to throw out American pictures which alone have some entertainment value for the Indian public. Through films America has built up popularity, the British have realised this at last. They, poor souls! forget that they too can become popular, even without films if they shed their Imperialism. But what they want to do is to strengthen Imperialism by throwing out healthier influences which might creep into the Indian life through American pictures like "Meet John Doe" and "Mr. Smith goes to Washington", which start troublesome ideas in the minds of the slaves.

"As to the entertainment value of British films, I doubt if the British could entertain any one in the world. The Britisher has become a queer person, over-worried about the only thing of value to him, namely his Empire—a thing which all thinking people have come to despise, and as to the greed for commerce and empire of the Englishman he may well be compared to the covetous Jew—not one jot better. His attempts at being popular through films would make him at best ridiculous and pitiable."

SANTA CRUZ. **J. B. Dave.**

FISHING?

"Your recruits! Why, all of them are men! Our ladies probably fear that were you to publish their faces and addresses, they would have a hell of a time with aspirants for 'pen friends', 'personal friends' etc. Say then that you will, in their cases, give no addresses excepting to interested parties who write to you for the same. We badly miss and sadly need a few more misses on the screen."

MADRAS. **M. K. K. Chari**

(Agreed! Send some photos. The Editor).

PATIENCE

"A number of readers have complained to you against the high 'black market' price they have to pay to procure a copy of "Filmindia." Instead of finding some way to stop this black marketing, you have always been asking them to produce a receipt to this effect. Knowing well the habits of the unscrupulous black marketeers, do you think that any one of them would like to go behind the bars by giving a receipt for the excessive price? It seems you are also helpless. If you cannot get the readers out of the impasse by any other means, I suggest that you should issue letters to those readers who approach you in the matter, introducing them to the local authorised book-stall selling 'Filmindia', and asking the bookstall to sell the magazine to such readers at printed price on presentation of your letter, and in case of default blacklist that bookstall from the list of your purchasers."

NEW DELHI. **Sushil Chandra.**

DEMOCRACY

"I saw 'Lady Doctor' this week at the Chitra. The stuff was boring throughout. The story was unconvincing and inconsistent, direction medieval and the acting hopelessly disgusting. Ullhas looked fitter to be a father than a suitor and Mumtaz Shanti gave one the impression that she was weeping throughout. And what sort of vulgar dancing they have introduced? Surely, this is the limit of our endurance. Can't this type of irresponsible people be made to quit the industry?"

BOMBAY. **K. Krishna.**

USUAL

"In the last December issue of "filmindia" and some other Hindi magazines the National Studios Ltd. had advertised for the "Best Film-story of the year Competition". Accordingly I had sent them a film-story in Hindi titled "Yadgar" (or "Smarak") by registered post on 29th January 1945, which was held in high esteem by many of my friends. But I received no acknowledgement nor any information as yet. During this month I sent them two letters requesting them to return me the story, but had no reply from them."

WARDHA. **R. K. Reshine.**

AN OLD STORY

"Will you tell me how often a producer has jumped over the platform or emerged out of a film-magazine with a cry: "Come in youths, we want new faces." And do your readers know (I am sure you know very well) how these swollen-headed money-bags treat the young blood coming forward in response to their call?

"A brother of mine who has a 'good and photogenic face', as one of the leading film-concerns wrote to him once, who has talent and experience of acting, who writes stories and dialogues, met and wrote to some producers in connection with his desire to enter the industry.

"A film company of repute at Poona, in reply to his rejected application (sent to them by Registered Post A. D. together with a stamped cover for reply) writes; "If you want your photographs back, please send sufficient postage." Leaving aside rejection of a deserving application, is it not annoying to receive such incour-

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Story:
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(2) JAHANGIR

Starring: **ISHWARLAL**
BEGUM PARA,
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teous words in reply from the company? Needless to state that the sheet of photographs which was of a small size could have been returned if the company had affixed an extra stamp of Anna One only.

"Another producer-director of Bombay who takes pride in being known as the greatest director of the country has evidently little time to waste in just casting a look at the Registered application lying over his office table. Heaven knows if the incourteous great-gun has used the stamped cover, intended for his kind reply, for his private purposes.

"There is yet another producer—this one from the Punjab—whom the young artiste had the 'privilege' of seeing personally. Throughout his first interview the producer treated him nicely which, as understood later on, was only due to the presence of an acquaintance of the producer who had introduced the applicant to him. Upon the next appointment the producer suddenly turned out to be 'too busy' and went on giving further appointments till it was known that the worthy producer has left the station. "These are a few bitter experiences of the artiste, of those big-bellies who have not yet learned what courtesy is. "It may probably be thought that the artiste had little attraction about himself and hence the indifferent attitude of the producers. But I am conscious that I am addressing this to you, Mr. Baburao Patel, and I dare challenge I can show and convince you that, if there had been even an atom of sincerity in the industry's repeated calls for fresh talent, the industry would have deemed itself fortunate to have secured such an artiste of extraordinary abilities.

"Unto these persons, whose preachings are devoid of sincerity, we, therefore, say at the top of our voice: "PRODUCERS, BE MEN."

KARACHI. **Moti Panjwaney.**

INDEED WHY?

"After Kedar Sharma's "Chitralekha" not a single picture of his has appealed to me. I do not know why Sardar Chandulal Shah, after seeing so many rotten pictures directed by Sharma, still allows him to direct more and more from time to time. Is it that Sardarji is interested more in his 'SATTA' business rather than in his film business. But after seeing Sharma's 'Mumtaz Mahal'. I think he is not able to handle historical subjects properly and therefore it is better for him to do away with these subjects and handle social subjects in future.

"In the end, I must second the general feeling which prevails among the cine-goers that Kedar's pictures are lifeless, dull and boring."

KARACHI. **Hotu Tikamdas.**

DANGEROUS DREAMS!

"Recent flops like 'C.C.R.N. Jawan', "Aina", "Shirin Farhad" etc., show that our Indian Film Industry is on the verge of death. The producers and directors are adopting veritable suicide tactics. The wastage of valuable raw materials in such hard times is deplorable. To save this industry, what is needed now is a person, who can come above all these (money-making business), and try to work assiduously for industry's sake. I wonder, when we will be able to see pictures like "Madame Curie", "Random Harvest" and "Gone with the Wind." Hope it won't be a day-dream."

BASAVANGUDI. **Mrs. Shyamala Sirsi.**

Recruit Uday c|o Volga of 195 Hornby Road, Fort, Bombay, is just 5'-9" and has a face for character acting. He is ready to come in if some producer has imagination enough to use that face.

WRONG ONES! EH!

"I am shocked to learn that Saigal has been selected to play the role of Omar Khayyam in the forthcoming film of that name. I cannot think of anybody among our male actors who could fit into that role, least of all Saigal. Do the skulls of those who are responsible for this choice contain nothing better than pure cow-dung?

"Yet another shock is the selection of Arun and Nargis for the roles of Romeo and Juliet. One of the film rags—there is only one film magazine in India—writes that it is the ideal choice for "Romeo and Juliet." In the first place there was no need for the same story already filmed by Hollywood to be filmed again in India, and if they were so desirous of filming it here they could surely have made a better choice. "I read that a certain film producer from the Punjab, named Roop K. Shorey, is going to Hollywood to film in technicolor the story of Omar Khayyam, and that he has secured the services of Ronald Colman to play Khayyam. The choice is excellent, no doubt. However the question remains whether this day dream is ever going to be materialised. What do you think?"

BOMBAY. **Atib Usmani.**

TELLING ME?

"I saw 'Humayun' in Bombay after reading its reviews in some magazines, all of which had praised it very much. But I was thoroughly disappointed in the picture. Why don't our reviewers be true to their conscience and give us correct reviews? If the wrong reviews, which they give us, are their real opinions of the pictures, let them stop reviewing pictures, for they are unfit to do so.

"But to proceed, after I returned from Bombay I read the review of 'Humayun' in "filmindia" and it was almost the same as my own opinion about the picture. I take this opportunity to declare that "filmindia" is the best film magazine of India and that its reviews are correct and unaffected either by personal prejudices or obligations."

BASAVANGUDI. **C. S. Venkatesh**

IT'S THE SUN

"Do not you think I am right to say that all these attempts of the "glass-eyed" and "good-for-nothing" journalists to fling mud at you are simply spitting at the moon?"

SIALKOT CITY. **K. P. Paul Singh.**

PEARLS BEFORE—?

"A producer, looking more like a starved murderer, black, tall and thin, clad in white dhoti and kurta and with glasses, who happens to be a friend of my uncle came to his office in his old black Baby Austin. He was out in search for

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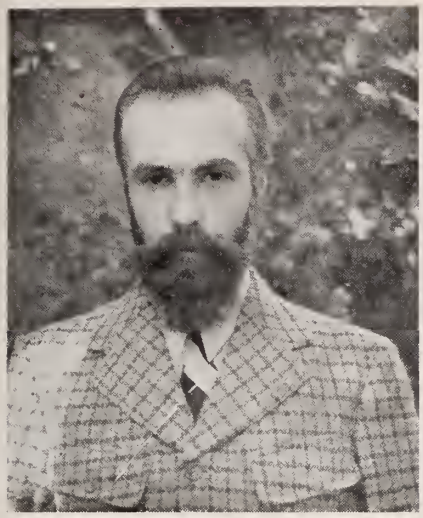

Mr. Svetoslav Roerich, the Russian artist who married Devika Rani

glamour boys. I showed him the photograph of the boy with the Charles Boyer look whom "filmindia" had recommended in its July issue. The gentleman went suddenly witty for reasons unknown and remarked "Oh! the camera has got only one eye and the producers can't rely upon it. Tell me some in Bombay."

"Whether he has been successful in his mission, I don't know. He didn't turn up since then, though he had promised to come the other day to return the copy of "filmindia" borrowed from me.

"But his remark throws light on one of the most important topics. If camera with its one but sure eye cannot be relied upon what brilliant and satisfactory results have these producers put forth with their one thousand and one pairs of eyes? Has India run short of glamour in boys and the best of them which the one thousand and one pairs of eyes have picked up is in the shape of Jairajs, Aruns, Nandrekars and Ullhases etc.! But it is surprising that the very same producers with the same pairs of eyes hit the mark in case of female 'finds'. Almost every day a producer brings up on the horizon of our film industry some new siren. Does it, in any way, show that the girls are of greater utility for the producers than meeting the demands of the screen? If so I'll request and urge "filmindia" to encourage women producers, so that they, too, may discover greater utilities in glamour boys and thus make up the deficiency."

BOMBAY. **Ikhlas Mustafa Khan.**

QUITE WISE

"Benares, though being one of the principal cities of India, has got only three Indian cinemas where new pictures are released. Over and above this small number they are in the habit of showing pictures for a much longer period than necessary. No picture runs there for less than a month; an average run of two months may be safely concluded. The city thus gets only twenty new pictures a year to show. If we assume that a hundred pictures a year are produced in India then Benares will be able to exhibit a single year's production in five years. In short we shall always be seeing old pictures in Benares.

"Benares urgently needs four more cinemas at least to show the best of the present productions and, moreover, no picture should be allowed to run for more than a month. But will they listen?"

MEERUT. **L. D. Tewari.**

PRAY FOR HER

"The stupendous failure of 'Panna Dai' does not seem to have in the least cooled down the zeal of Mrs. Kamlabai Mangalorekar for film ventures. She is reported to have launched upon a fresh production "Rukmini Swayamvar" with the same old staff which let down 'Panna Dai.' Who knows whether the mountain with all its thunders and ramblings will not bring forth another mouse this time also?"

LAHORE. **Prithi Paul Singh.**

INTELLIGENCE & PRODUCERS ?

"Being a student of history, I make it a point to see every historical picture produced in India. It is sad to note that our producers usually make a mess of all such pictures where history is concerned. The wrong presentation of the true facts mislead the masses. By producing such pictures our producers are apt to lose their prestige in the eyes of the intelligentsia. I shall suggest that whenever a historical subject is produced the services of a historian should be procured."

MEERUT CANTT.

Rahat Ali Khan.

SYMPATHY FROM SHARKS ?

"In these days mostly all the film fans are complaining for not receiving autographed photos of film stars. Considering the war at our door, it would be rather expensive for stars to send their photos to all film fans. In Hollywood the publicity department handles the huge fan mail and

Devika Rani has once again become a bride. She has wedded art—Russian art.

this problem is solved by the Studios who take up the entire expense and responsibility of supplying fans with autographed photos. Today our producers are making lakhs of rupees and therefore should they not show a concession to their audiences by supplying autographed photos of the stars who work in their pictures?"

DAR-ES-SALAAM.

A. Abdulkader.

MISGUIDED

"It appears our producers are determined to put religion into every picture, whether the film-goer wants it or not. Respect yes, but not this overdose of fervour as is often expressed in music and dialogues alike. The cinema is for entertainment pure and simple and films should be used for that purpose. People don't go to pictures as if they are going to visit a mosque or a temple. There is time and place for that."

BOMBAY. **Gul. G. Ray.**

UNFORTUNATE

"The indiscreet advertisement of Mehboob's "Humayun" displaying the bogey of communalism has caused a deep consternation among the intelligentsia. It was not expected that a man of Mehboob's calibre would indulge in communalism, which was not visible in the Film Industry. Does Mr. Mehbdob realise that his achievement is all due to the helping hands of 'Artistes', who have made him an Ace-director from a mere gatekeeper? India has already suffered due to the intransigent policy adopted by Mr. Jinnah. The communal bogey

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started by Mr. Mehboob should be derailed by removing "fish plates", before any mischief is done to the film industry, which is a real Temple of Art."

KARACHI. **Miss Duru Advani.**

BUT NOT THE LIVING

"Whenever a good picture is in the town huge eager crowd assemble near the theatre to witness the show. The booking office of '5 and 10 annas class' of the local theatre 'Paradise' is situated in such a way that people have to stand in queue for hours on end to get their tickets under a scorching sun and in heavy rains in monsoon as no shade is provided. The management does not care for the poor people, who cannot afford to pay more for the tickets. The theatre has become a real 'Paradise' for the rich and 'Hell' for the poor. How long do they want to play with the lives of the poor? Is it not the function of the government, who are taking 25% as entertainment tax, to order the management to provide some shade? Mr. Baburao Patel, your voice is heard even in graves, can you not wake the management and the government from their deep slumber?"

KARACHI. **T. K. Advani.**

NEVER! NEVER!

"Whenever I see a Ranjit picture, I am forcibly reminded of your observation that Ranjit is, "a desert where art refuses to grow." The more I see Ranjit pictures, the more I become convinced of the aptness of this remark.

"The other day I chanced to see "Mumtaz Mahal"—a Ranjit brand. The whole thing was sickening and positively disgusting from the beginning to the end. Ever since the phenomenal success of Minerva's "Pukar" many of our producers and directors seem to develop the craze of producing historical films and seem to vie with each other to bring out historical box-office hits but their attempts have met with signal failures so far. Even the chap who acted the role of Jehangir in "Pukar" has failed miserably in portraying realistically the role of the great son of the great Emperor of India quite convincingly. There is no realistic touch in his acting at all. Throughout he faces the camera like a lunatic and in the last scene, he definitely looks like an opium-eater. Khurshid is thoroughly a misfit as Queen Mumtaz. Even the Emperor's love for his queen or rather his infatuation for her, has not been fully brought out. Both of them act together as if under some spell. In Ranjit's "Mumtaz Mahal", history has been mercilessly murdered, facts have been deliberately distorted, the story is crudely conceived and the acting and even the music is intensely boring. Historical records reveal that it was during Shah Jehan's time that the Moghal empire was at its height of power.

"When will our producers and other big guns of the Indian Film Industry put art before Mammon worship? And when will your ceaseless tirade against these criminals (which to them is what a red rag is to a bull) bear fruit? When oh! when?"

MADRAS. **Md. Ameenuddin.**

TOO LATE

"My friends strongly recommended me to see "Kismet" during its 3rd or 4th visit here and even blamed me for not seeing it till 1945. It was with much expectation I entered the crowded house. What a bad luck for me! I can't but pity my friends who make the cinema houses so crowded. Why? Our producers are not to be blamed. They do really deserve appreciation in finding out that this is a 'Pagli Duniya' where our Mumtaz Shantis and others will continue to shine!!"

BANGALORE. **M. N. Krishna Nair.**

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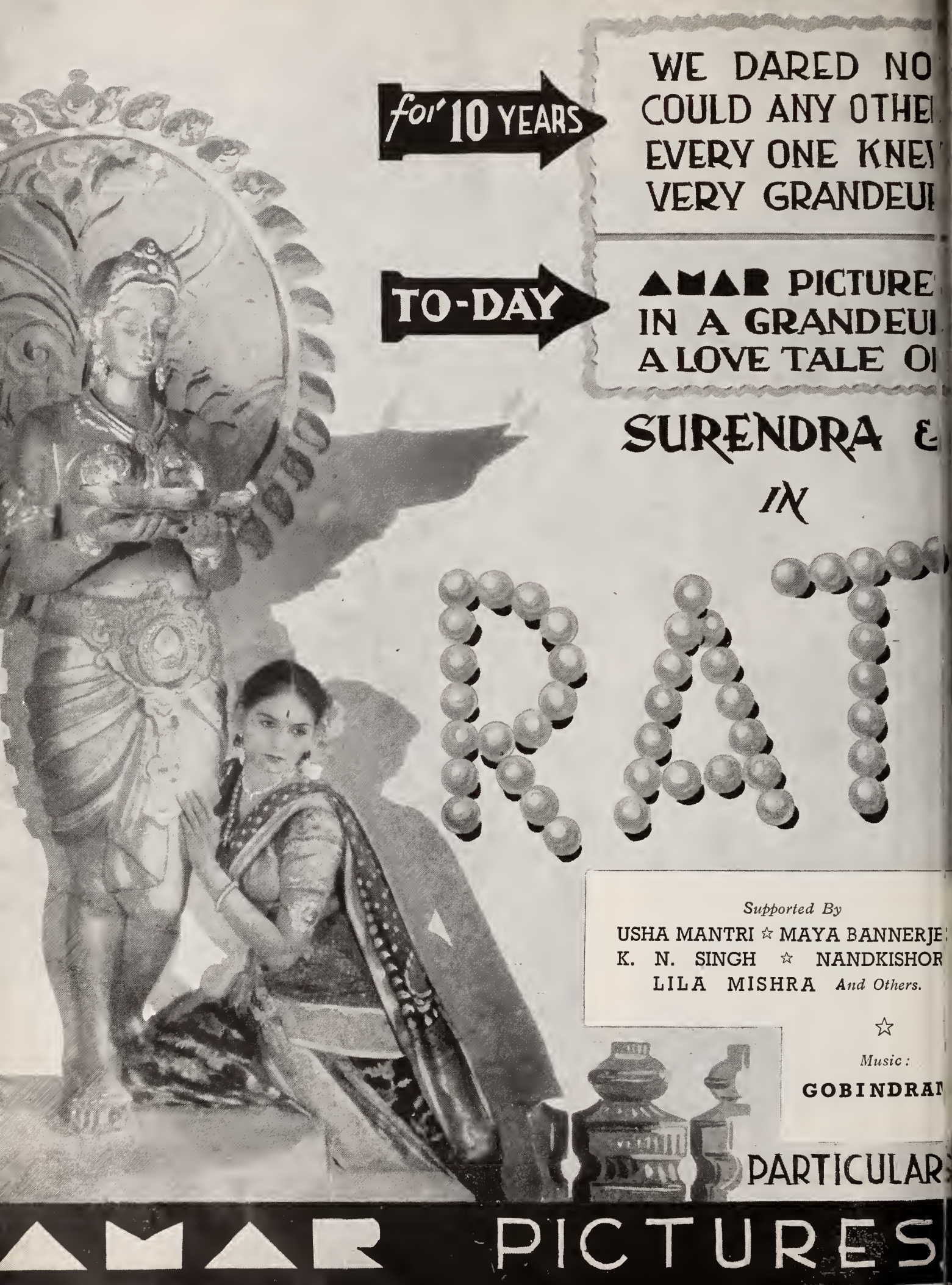

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RATNAMALA

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Protima's Triumph in Maiden Effort!

"Chhamia" Presents Sensible Entertainment

Para Improves on "Chand" Performance

Till yesterday, it was difficult to reconcile oneself with the thought that a woman producer would give to the film industry a really good picture and the problem became more problematic when Protima Dasgupta happened to be that woman. Usually recognised as a gay and care-free artiste, no one had suspected Protima of nursing a latent intelligence, capable of competing with the best of the producers in the country. Today it is a proven fact, seeing that "Chhamia" is on the screen, drawing crowds and demanding the admiration of the film industry in general.

Only God and Protima know the hell she must have gone through to produce this picture, even without a production license and to get it turned into a legitimate one subsequently. Film production work is considered to be essentially a man's job and when women start fiddling with it, the crowd of men in this field look askance in a very obvious and suspicious manner. These suspicious looks could have scared quite a good lot of men, but Protima seems to have received them all fully in the eye, seeing that "Chhamia" is on the West End Screen, rolling out reel after reel, the brain-work of this remarkable woman. And "Chhamia" is a picture of which many a veteran producer would be justifiably proud. For Protima, it is nothing short of a triumph.

CHHAMIA

Producers: Protima Das Productions.
Language: Hindustani
Songs: Pandit Indra, Qabil Amritsari.
Sound: Arora
Photography: P. Divecha
Music: Gyan Dutt
Cast: Begum Para, Auzurie, Gulab, David and others.
Released At: New West End, Bombay.
Date of Release: 31st August 1945.
Director:
PROTIMA DASGUPTA

A PHILOSOPHIC THEME

It is a story of a street girl picked up, nursed and brought up by the cultured section of society. In giving this theme which has deep shades of Shavian philosophy, Protima has tried to prove that the character of a person depends more on environments than on inherited instincts.

Chhamia was a beggar girl who lived on beggings with her uncle and auntie, both of whom seemed to control a small colony of begging children. On the streets, in search of the daily bread, Chhamia's beautiful face attracted many a young person and Chhamia became quite popular with all. Many a tom-boyish prank of hers was tolerated by the people till one day a pair of passionate human eyes fell cravingly on her youthful figure. A plot to spirit her away was soon hatched but Chhamia escaped before she could be taken in.

On the streets, all on her own this time, she was picked up by Raju, a wealthy and generous widow, who lived with her brother Ranjit. Chhamia is brought to Raju's palatial house and there, despite Ranjit's scepticism, began the experiment of reclaiming this street girl. Very soon, Chhamia becomes educated and cultured, as Raju wanted her to be, and of all people, Ranjit comes to look upon her with soft eyes of affection.

Now begins the love tangle between Chhamia and Ranjit which is complicated a little more by the introduction of Aziz, a Muslim friend.

Chhamia's constant association with Aziz provokes the jealousy of Ranjit and the climax is soon reached in which Raju falls from a staircase, ultimately to ascend the funeral pyre and Ranjit accepts Chhamia as his wife in a spirit of repentant love.

Thus ends an interesting story with a number of very human situations.

PROTIMA'S GOOD DIRECTION

As no one expected Protima Dasgupta to give a good picture or even betray any intimate knowledge of motion picture making, "Chhamia" must be called an excellent picture for Protima and a really good one in comparison with the general product of the industry.

In directing "Chhamia," Protima has done a man's job and better than many men put together. Here she is, trying to look intellectual.

The production values of the picture technically, are of fairly good standard, though one wished that the music of the picture had been a little more attractive. Some of the songs of the picture are rather indifferently sung and the music on the whole does not help the picture at all.

Similarly there is an overdose of dancing by Auzurie. This girl has no distinctive variety and all the three dances given by her look like three instalments of one dance.

The most surprising part of the production is the direction of Protima Dasgupta. In directing "Chhamia" she has done a man's job and four times better than 90% of the male directors in the industry. Almost all

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in

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* URVASHI *

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NAND KISHORE, SHANTA PATEL, NIMBALKAR, MISRA and SURAIYYA

Direction: **BABUBHAI JANI**

❖ SURAIYYA ❖

in

AKASH DEEP

Supported by: NANDREKAR ❖ MINAXI ❖ KANAIYALAL
❖ NANDKISHORE

Direction: **P. T. JANI**

JAYANT FILMS Babulnath Road, Bombay 7.

It is evidently a dangerous situation from "Veer Kunal" a picture written, directed and produced by Kishore Sahu.

the emotional sequences have been cleverly handled by this girl, with the result that Para has given a startlingly improved performance in comparison with her work in "Chand." Protima also shows a rare sense of slapstick which goes so well with the lower classes. All that this girl now needs is a little more insight into the editing side of a picture to prevent some primary and clumsy jumps in technical continuity. The rest she seems to know much better than many of our directors put together.

PARA'S ILLUSIVE DOPATTA

From the players, Begum Para, as we have remarked before gives a much improved performance in the role of Chhamia, the heroine. What Para should particularly learn in future is to balance her dopatta on her breasts and make it stay there within limits of suggestiveness. In "Chhamia", the dopatta kept slipping down constantly, thereby crowding out other items of interest from the eyes of the audience.

In the role of Raju, Protima gives an excellent stoic performance looking a charming, lonely widow every inch and calling for active sympathy.

Arif, the new comer, proves himself a distinct acquisition to the screen, especially in mid shots. If he is avoided in closeups, he gives plenty of melodramatic action, backed up by well-spoken dialogues.

Dixit and Gulab make a great pair as the uncle and auntie of the heroine. Both are too experienced to deserve special praise.

David in the role of Aziz, the Muslim friend spoke his dialogues well but otherwise gave an unconvincing portrayal. His song at the piano, proved the most humorous bit in the picture, because David tried to act Mehtab like in a Kardar picture. Somehow, though David had a sympathetic role to play, he failed to win the sympathy of the audience.

Auzurie gave a quarter-dozen dances, exactly in the same manner as she had done in a hundred pictures before. This girl switches on a smile in the first foot and somehow forgets to switch it off till the last foot. With this technique, one wonders whether her lips ever come together even for a fleeting kiss.

And yet after all done and said, "Chhamia" remains a sensible picture and if it is being sabotaged by the competitive trade, it is up to the people to go and see it, at least to give old girl Protima some encouragement for the future.

HAMĀM

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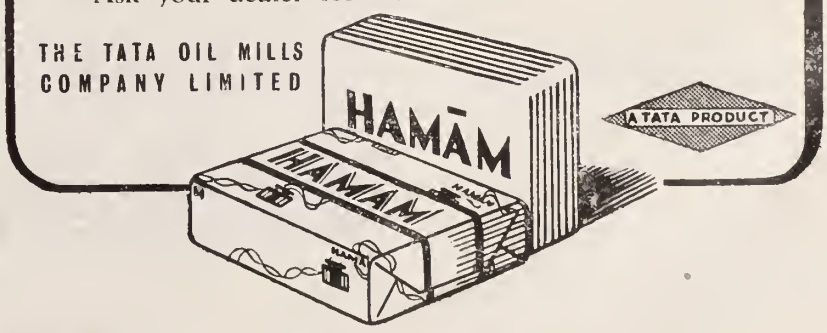

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OUR REVIEW

"Hamrahi" New Theatres' Brilliant Production!

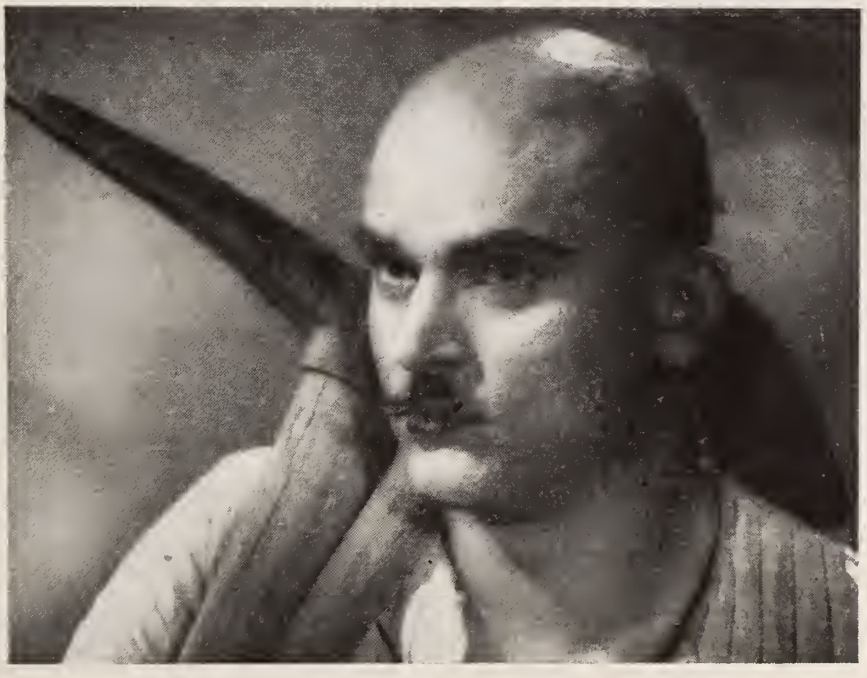
Radhamohan And Binota Share Acting Honours!

Bimal Roy's Excellent Beginning!

"Hamrahi" is a picture we loved to see for two reasons. Firstly because it is mainly a picture for intellectuals and as such fulfills the higher purpose for which the screen is intended. Secondly, because that one-time glorious firm of producers, New Theatres, has produced it and in doing so has once again raised new hopes in millions of people in this country, who have always loved a picture from New Theatres and who have always expected something highly artistic and idealistic to come from Bengal, not only to entertain but to establish a new milestone of progress in the Indian film industry. As ardent fans of New Theatres, we welcome this picture.

"Hamrahi" is not a perfect picture. It is far from it. It is not even as good as some of the great pictures given by New Theatres in the past. "Hamrahi" is, however, the best picture we have recently seen. In fact, it is unique in the fact that it is directed by Bimal Roy, who was till yesterday unknown as a director and that it presents unknown faces which leave behind vivid impressions. And not one of these faces is a screen face, in the popular sense, by the widest stretch of imagination.

The theme of the story is common enough seeing that it has an ever green topical interest in the present world of capitalistic civilization. The story of conflict between capital and labour, the yawning gulf between the poor and the rich and the inspired struggles of a young man goaded by idealistic impulses, has been seen on the Indian screen several times before in more or less crude forms. "Hamrahi" however is not crude. It is a polished presentation of a familiar theme though cast in a rather narrow mould. The director seems to have stuck faithfully to his theme and presented it with the help of half-a-dozen artistes, forgetting completely the environments and the mass of humanity which are affected directly by the theme of the story.



Here is a fine study of Tewari from "Ghulami," a patriotic story of Shalimar Pictures.

HAMRAHI

Producers:	New Theatres
Language:	Hindustani
Photography:	Bimal Roy
Sound:	Bani Dutt
Original Story & Dialogues:	Jyotirmoy Roy
Scenario:	Bimal Roy
Hindi Dialogues:	Mohanlal Bajpai.
Music:	R. C. Boral
Lyrics:	Zakir Hossein
Cast:	Radhamohan Bhattacharjee, Binota Bose, Rekha Mullick etc.
Date of Release:	30th August 1945.
Released At:	Minerva, Bombay.

Director:
BIMAL ROY

"Hamrahi" presents an universal human drama within the tiny compass of Anup, the poor hero, Gopa the rich heroine and Rajendra, the exploiting capitalist. Had Bimal Roy permitted his characters to move a little more in their environments, had he secured a sharp contrast between poverty and riches by portraying the wealthy side in glittering colours, had he allowed the masses to smile and sigh in sympathy with the struggles of the hero and the heroine and had he given the story an universal appeal rather than to have made it an experience of a few individuals, "Hamrahi" would have become a more colourful and effective picture.

As it is, "Hamrahi" propagates its theme beautifully but because it is done through the tears and sufferings of a few, the picture loses its universal appeal.

A FAMILIAR STORY

The story is simple. Anup is a poor man who writes to maintain himself and his family of a sister and a mother. Sister Sumitra has in Gopa, a rich school friend. One day Sumitra is invited for a birthday party at Gopa's place but from there due to the narrow snobbishness of Rajendra's wife, Sumitra has to come away with an accusation of thieving levelled at her. Gopa, whose mind is already toying with the socialistic philosophy of life, makes up with Sumitra and incidentally meets Anup.

Khurshid in Mumtaz Mahal

MUSIC recorded on

"HIS MASTER'S VOICE"

The Gramophone Co. Ltd., DUM DUM, Bombay, Madras, Delhi & Lahore.

The Most Moving Incident

from the glorious pages of Ramayana takes shape in

MURLI MOVIETONES'

"SHRAVANKUMAR"

Starring:

MUMTAZ SHANTI – CHANDRAMOHAN–
Pahari Sanyal – K. C. DEY – MENAKA (N. T. Fame)
Gulab – Raj Rani – Majjid – More – Yeshwant Dave
and GOPE

Director: RAM DARYANI.
Songs & Dialogues: WALLI.
Story: K. S. DARYANI.

Camera: Goverdhabhai Patel
Sound: Chandrashekhar Trivedi

Music: **Bhulo C. Raney.** Dances: **K. S. More.**

★

MURLI MOVIETONE,
DADAR, BOMBAY.

That is Masud Parvez, in the Mexican style, in "Ghulami" a picture of Shalimar.

As is expected, Anup leads a hard life with the rent in arrears and with the daily bread in jeopardy. After the usual sequences, the usual filmic coincidence takes him to Rajendra for a job without knowing that Rajendra is Gopa's brother. Anup is asked to write a speech for Rajendra to read. The speech makes a good impression and gives Rajendra an ambition to acquire intellectual recognition. In between Gopa and Anup cross swords and Anup is brought back to his old job after he has left it once. A novel written by Anup is published in the name of Rajendra without Anup knowing anything about it for a time. Gopa is attracted towards Anup and though we are not allowed to say it loudly that they were in love, as this aspect is very politely treated in the picture, Anup and Gopa must be accepted as in love with each other.

Now follow the usual routine meetings of the workers which Gopa and Anup attend and dole out the usual idealistic talk and sympathy. These meetings are very poorly portrayed on the screen and make a poor impression. The next step is the usual labour trouble which as usual is sabotaged by Rajendra, the capitalist, with the help of money and sticks.

The climax is soon reached in which Gopa has to choose between love and ideals on one side and comfort and convention on the other. She soon follows Anup, leaving her wealthy world behind and one wonders where they ultimately go. There must be some place where these intellectual idealists are hoarded and kept for posterity. Or do they go to meet the spirit of Karl Marx leaving their poor behind?

BRILLIANT DIALOGUES

"Hamrahi" is a straight story told in a very simple manner with no intrusion anywhere, whether in direction, photography or sound. There is no pseudo-Russian technique about it nor any Hollywood glamour shots. And yet, not a single shot was badly taken throughout the picture.

The picture drags in the first three reels but as one gets used to the strange faces of the characters and the inlaid theme, the story becomes gradually interesting till its theme grips the heart.

The music of the picture is not popular and yet not a single tune is out of place.

The most brilliant feature of the picture is its dialogue. The dialogues of Anup and Gopa were impressive throughout because, apart from the sentiment they expressed, they had words which could sit gracefully on the lips of cultured and educated people. The delicate moonlight love scene in the outdoors where Anup asks Gopa to sing, provides a classic example of a delicacy and grace that can be put in a common romantic situation by a writer who realises that the higher emotion of love is best expressed in delicate flowers of speech.

The direction of Bimal Roy is an excellent beginning to his new profession. All the emotional situations in the picture have been beautifully handled by painting them in lighter hues rather than in glaring colours. If Bimal had extended his theme to a wider field, "Hamrahi" would have become a much greater picture than it is today. What Bimal needs to learn is to add a little more glitter to the "wealthy" aspects of his story. All the party scenes at Rajendra's house looked rather poor affairs and even the setting property did not look rich and impressive. The 'grand' dinner at Rajendra's house shown in contrast with the empty stomach of the little boy in the slums, did not look grand enough to bring home the contrast or the pathos of the situation.

RADHA AND BINOTA

From the players, two people stand out—Radhamohan Bhattacharjee and Binota Bose. Seeing Radhamohan's face, it is difficult to imagine him as a glamour boy of the screen. Actually the way he has acquitted himself in "Hamrahi," few glamour boys can come near him. Radhamohan's stoic restraint, his unintrusive culture and his spiritual identification with the role that he plays, give his portrayal the requisite dramatic intensity needed for the theme. Barring the fact that he looks like an escaped terrorist, Radhamohan has given a remarkable performance.

Binota is not a charmer in the popular sense. In fact, she has a nose that runs away with the face. But Binota is an artiste of very high calibre. All the while, she knows what she is doing and she acquits herself with suitable dignity and poise through numerous situations.

The others in the picture are not of much account.

In fine, "Hamrahi" is a picture which may not run well, because it has to be shown in a land of 400 million fools. But if the intellectuals don't mind, here is a picture which is worth going a long way to see.

Recruit V. P. Mallick of Saleem Bldgs, 6, McLagan Road, Lahore, is short just 5' 5", but says he can sing better than all the present film actors put together. There is something unique in his voice—according to him. He is prepared to prove it.

Taking you to a land of glamour and romance !

JAGRITI'S SUPER SCREEN HIT

Direction :
BHAGWAN

Music :
C. Ram Chandar

Produced by:
ANAND SUBRAMANIAN

NAGHMA-E-SEHRA

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Love's Labour
that
was not Lost...

PRAFULLA PICTURES'

Latest offering .

Its breezy atmosphere will tone up your dejected spirit.

SUBHADRA

SHANTA ″ APTE

(Courtesy: S. A. Concerns)

ISHWARLAL

Directed and
Produced by: WINAYAK.
Story: V. S. KHANDEKAR.
Music: K. DATTA.

YAKUB - Meenaxi - Usha Mantri
Shanta Rin - Lata - Salvi - Jog
Damuanna and PREM ADEEB.

World Rights with:

INDIA FILM CIRCUIT

Lamington Road, Bombay 4.

"Miss Devi", A Jap Espionage Thriller!

Leela Desai's Good Performance!

"Miss Devi", a propaganda thriller with an espionage theme, has come to the screen at a time when the Japanese do not need any spies in other countries or in their own. The release of this picture once again reminds one of the clumsy duress which the Government of India practised on the helpless producers of the country, making war-time propaganda an excuse to exercise official pressure. With the war atomized out of existence, "Miss Devi" is going to have a very precarious passage at the different box-offices in the country, because people will not be looking out for a special war angle in an entertainment film. The topical value of "Miss Devi" has been suddenly reduced to a zero and the picture therefore becomes at best a commercial liability. It seems to be a good case for the producer to sustain a case for compensation against the Government of India.

A FAMILIAR STORY

The stories of "Miss Devi" and "Panna", both propaganda thrillers, are more or less the same being based on a dancing spy and another good woman to balance the show. The only difference between the two is that in the present story under review both the women are twin sisters with the believe-it-or-not identical looks. This identity of looks provides some thrilling and several frivolous situations in the picture.

Because it is a thriller, everyone in the picture moves about suspiciously giving everyone an impression of being a criminal. This aspect is so much overdone that even Chimanlal Trivedi, the director, starts looking like a criminal at the end of the picture.

There are two sisters, Rani and Devi. Rani is the bad spying one and Devi is the good one. Though both were born at the same time, being twins, it seems, that when they first peeped into the world, they looked in different directions and took different ways of life.

Rani becomes the Jap agent and Devi becomes the ward of her uncle. Devi comes across the usual Ramesh, the usual hero, who is a police-inspector, just as the heroine in "Panna" met her hero in a police-inspector.

With these characters in view it is not difficult to imagine the usual situations in which the sisters get-mixed up, the hero gets confused, the wrong ones are suspected and a lot of hurry and tumble created. The whole blooming thing ends peacefully, the right people getting the right rewards. The writer could not do anything better.

MISS DEVI

Producers: Laxmi Productions
Language: Hindustani
Photography: Fali Mistri
Audiography: Ramesh Desai
Music: Ashok Ghose
Cast: Leela Desai, Surendra, Jagdish etc.
Released At: Capitol, Bombay.
Date of Release: 10th August 1945.
Director:
C. M. TRIVEDI

The picture seems to have been short erratically, as parts of it have been well-done while the rests has been executed with utter carelessness.

Song compositions and music are nothing much.

The direction of C. M. Trivedi is good in parts and careless at other places.

It is a beautiful pigeon Mumtaz Shanti is holding in "Shravan Kumar" of Murli Movietone.

LEELA'S LILTING PERFORMANCE

From the players Leela Desai, in the role of Devi, has given a much improved performance than ever before. She does very well in lively sequences and looks pretty attractive in midshots. Her dialogues, however, remain Bengali throughout and we think that this defect of hers can never be removed. In the double role of Rani which Leela plays, she seems to be a bit scared of her own revolver with which she seems to lack intimate familiarity. She should have had practised a few shots at Chimanlal Trivedi, instead of wincing at the sight of her own revolver.

As the Inspector of Police, Surendra limps through the picture, doing practically nothing.

Agha gives some stupid action as a comedian of the play and Jagdish looks unnecessarily suspicious throughout the story.

In conclusion, "Miss Devi" seems to be a pretty cheap production rolled out in a hurry to meet official requirements. As the topical element in the story has disappeared now, the picture can hardly be a good entertainer.

LEELA DESAI—

This popular dancer of Bengal will be seen once again in "Meghdoot", a Kalidas classic brought to the screen by Mr. Debaki Bose.

EVE STEPS OUT

— THE STIRRING STORY OF TWO SISTERS WHO PREFERRED THE STORMY PATH OF CAREER TO THE COMFORTS OF HOME !

NAVYUG'S STREAMLINED SOCIAL

Direction :
SHOREY DAULTALVI
(Courtesy Minerva)

Starring :
SNEHPRABHA, PARESH BANNERJI (Courtesy Minerva) **SULOCHANA CHATTERJI VASANT THENGDI, DAR KASHMIRI**

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HEMEN GUPTA

Music By :
SACCHINDAS (MOTILAL)

Starring :
JAMUNA, NAWAB, MOLINA, IFTIKAR And ARUNA

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For South: SELECT PICTURES CIRCUIT
For Bengal: MANSATA FILM DISTRIBUTORS

THRILLING

IT STARTS WITH A BANG—
BLAZES LIKE A WILDFIRE
—ENDS LIKE A CYCLONE !

NAVYUG'S NOVEL HIT

Direction :
VEDI
Screen Play :
SHAHID LATIF
Songs : **NAKHSHAB**
Music : **RASHID ATRA**

Starring :
GEETA NIZAMI,
SHYAM
K. N. Singh, Dar Kashmiri,
Saroj Borkar, Kesari,
Randheer, Raj Bishwas.

NOW UNDER PRODUCTION

OUR NEXT

Direction
Shorey
Daultalvi

"PANKAJA"

Starring :
Geeta Nizami,
Shyam

Distributors :-PEERLESS PICTURES, Bombay 4.

WITH A NEW THRILL
IN HER VOICE

KANAN

WILL SING HER WAY
TO YOUR HEARTS

IN

KANAN in Rajlaxmi

M. P. Productions' musical Hit
with CHABBI, JAHAR, PURNIMA,
NATWAR and IFTIKHAR.

Directed By:- PRAMEN MITRA.

WATCH FOR ITS RELEASE.

For CENTRAL PROVINCES:-
JAMNADAS LTD.

For SOUTH:-
SELECT PICTURES CIRCUIT

For BENGAL:-
MANSATA FILM DISTRIBUTORS.

AMAR PICTURES (Bombay)

It seems that all the money which these producers spent on "Ratnavali" to capture the ancient splendour of India has been returned to them and a little more in profits as this picture has been sold outright to some local distributors.

"Ratnavali" is a story of royal love in which the king accepts the love of two women and permits them to share his huge heart equally. It is a thrilling tale told in an ancient manner. The picture features Ratnamala, Surendra, Usha Mantri and others and is directed by Surendra Desai.

SHALIMAR PICTURES (Poona)

"Mun-ki-Jeet", despite its indifferent production values, is drawing large crowds at the Kamal Talkies in Bombay. At the studios, "Ghulami" has been completed and will be soon on the screen. Other pictures under production are: "Prithviraj Sanyukta", "Shree Krishna Bhagwan" and "Meera."

EASTERN PICTURES (Bombay)

"Zeenat," a story featuring Nurjehan and Yakub is waiting to be released. This picture which has been produced under the supervision of Mr. Shiraz Ali Hakim, the biggest film magnate today, has been purchased by Salma Talkie Distributors.

D. R. D. PRODUCTIONS (Bombay)

Under the direction of S. M. Yusuf, D. R. D. Wadia has been able to complete the shooting of "Nek Parvin" featuring Ragini, Ullhas and Yakub. The South Indian rights of this picture have been purchased by Mr. Shiraz Ali Hakim for a sum of Rupees two lakhs.

NEW INDIA DISTRIBUTORS (Bombay)

These people have been able to secure the complete exploitation rights of "Neelam" produced by A. H. Productions. The picture features Meena, Harish and Yashodhara Katju, and is directed by Ahmed. The music is in the hands of Khan Mastana.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Mr. G. A. Thakur who by now has become an experienced producer is now in Lahore making arrangements for the new picture called "Rehana". It is a story of a beggar girl and has Arabic atmosphere behind it.

STANDARD PICTURES (Bombay)

Director Gajanan Jagirdar is now working in the indoors of "Bairamkhan", a stupendous costume picture. It is said that the Minerva Studios have been able to provide very big sets to capture the atmosphere of the times.

VENUS PICTURES (Bombay)

Before the end of this month they will have completed "Phir-Bi-Apna-Hai" featuring Jagirdar and Nalini Jaywant. It is a picture handled by Raja Nene and he has given it a socio-mythological touch.

RAMNIK PRODUCTIONS (Bombay)

Producer Kishore Sahu is reported to have completed his costume picture "Veer Kunal". Kishore is now negotiating for the release of the picture on the Divali occasion and is likely to get the Novelty Talkies in Bombay.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan is more than satisfied with his new picture "Pehli Nazar" which is now ready. With Veena, Motilal and Munnawar Sultana in the cast, "Pehli Nazar" is reported to have become an attractive motion picture, in parts very humorous especially in those parts where the life of the usual aris-

This is Ratnamala's thinking pose in "Ratnavali" a costume phantasy produced and directed by Surendra Desai for Amar Pictures.

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Recruit K. V. Thakkar, (22) of 65 Dhanrajgiri Hostel, Hindu University, Benares, is a serious enthusiast. Apart from acting he is interested in the film industry in general. He has big plans but to make some beginning somewhere, he is prepared to start at the bottom.

tocracy is shown. The music of "Pehli Nazar" has also become attractive owing to the direction of Mr. Anil Biswas.

Right in the wake of "Pehli Nazar", Mazhar Khan has started the shooting of "Naiyya" at the Mohan Studios. Once again Anil Biswas has been engaged to give music.

PROTIMA PRODUCTIONS (Bombay)

"Chhamia," the maiden picture of Protima Dasgupta is drawing huge crowds at the New West End Talkies in Bombay. This was not expected for one reason or other but, somehow, the picture seems to have been liked by the masses and had "Chhamia" not been booked for its fixed number of weeks it was quite likely that the picture would have run for a pretty long time.

The future plans of Protima Dasgupta are not yet revealed.

ASSOCIATED PICTURES (Calcutta)

This new organization has been formed with very high ideals of social service. It seems that the organisers believe in motion pictures serving a social purpose and with a view to prove this they have begun with a social subject called "Ameeree" which throws some powerful reflections on the attitude of the rich towards the poor. The story is built round the slums of Calcutta and is likely to be a thrilling human document in the hands of P. C. Barua who is directing it.

ASIATIC PICTURES (Bombay)

Under the direction of Gunjal "Panihari", a social story of the villages is gradually progressing towards completion. This picture seems to have become a spare time job for Shanta Apte and Surendra who are now working in other pictures simultaneously.

SHREE FILMS (Bombay)

"Meghdhoot" is ready in tins awaiting release or disposal in other manner by Seth Chunilal B. Desai.

Featuring Lila Desai and Shahu Modak, Debki Bose is reported to have made this picture a beautiful bit to see.

JAYANT DESAI PRODUCTIONS (Bombay)

Believe it or not, Producer-director Jayant Desai has finished one more picture, "Tadbeer". It is a social subject featuring Saigal, Suraiyya, Mubarak and others and before we know what he is about, the picture will be on the screen at the West End. At the studios, Jayant has already started shooting of "Sohni Mehwal" featuring Begum Para, Ishwarlal and Dixit. Another big production which Jayant has in view is "Jehangir."

VISHNU CINETONE (Bombay)

"Bhakta-Prahlad", a costume picture of mythological times, is now in the editing room and will be shortly ready for the screen. The picture features Ullhas and many others and it is said that this will probably be the last picture of Ullhas who proposes to retire from screen work in future.

PANCHOLI ART PICTURES (Lahore)

"Dhamki", a social story, is fast nearing completion under the direction of Ravin Dave. The picture features Ragini and Alnasir. Two other pictures under production are: "Pagdandi" under the supervision of Ram Narayan Dave and "Shahar Se Dur" under the supervision of Barkat Mehra.

CHHAYA FILMS (Bombay)

After a long rest these producers have again come into the fighting line with a new historical subject called "Alha-oodal". This is a thrilling incident from the battles of Rajasthan and it has been adopted for the screen by Pandit Shiv Kumar and, in all probability, Pandit Anand Kumar will direct the picture.

Another picture which will be produced by Anand Brothers is a social story called "Jaidad."

Pandit Anand Kumar is looking out for new talent for both these pictures and expects people to write to him as early as possible.

JAYANT FILMS (Bombay)

"Urvashi" featuring Shobhana Samarth, Prem Adib and Suraiyya is reported to have been completed. The producers seem to have been satisfied with the ultimate product seeing that they are not anxious to sell the picture outright inspite of some tempting offers.

Another social picture which is nearing completion is "Akash Deep." It is a story written by Bhagwati Charan Verma and features Surendra, Nandrekar, Kanaiyalal and others.

DUGAL PICTURES (Bombay)

This is evidently a new company organised by Producer G. Currimbhoy who proposes to start a Muslim so-

Recruit Fanindranath Chachad c/o Bolton Litho Press, Bombay 7., says he comes from a noble family and can mimic anyone under the sun. He wants to get in.

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MOHAN PICTURES

ALLADIN

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Directed by : NANUBHAI VAKIL
The Ace Director

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SAMPSON ★ DALPAT and

A NEW FACE

Produced By :- A. H. ESSA

Direction :- NARI GADIALI

CONTACT:-

INDIA FILM CIRCUIT

NEELAM MANSION, LAMINGTON ROAD, BOMBAY 4.

cial subject called "Haqdar". The picture will be directed by Rafiq Rizvi and the music will be given by Md. Shafi.

RANJIT MOVIETONE (Bombay)

"Mumtaz Mahal", a story of the Moghul times directed by Kidar Sharma will come to the screen shortly at the Royal Opera House in Bombay. In the studios, Director Chaturbhuj Doshi is giving finishing touches to "Moorti" featuring Khurshid and Motilal. Director Manibhai Vyas is progressing fast with "Dharti" featuring Mumtaz Shanti and Trilok Kapoor. Director Aspi has begun the shooting of "Rajputani" with Veena, Jairaj, Bipin Gupta and Gulam Mohamed in the cast. There are several pictures lying ready at the studio, some of them are as follows:—"Prabhu-ka-Ghar" featuring Khurshid and Trilok Kapoor; "Chand Chakori" featuring Mumtaz Shanti and Surendra; "Dhanna Bhagat" featuring Kamal Zamindar and Kamla Chatterjee.

The new picture which is being planned now is a costume story of puranic times called "Seeta Haran."

MURLI MOVIETONE (Bombay)

The way Director Ram Daryani works every day, it seems that "Shravan Kumar" will be ready very soon. "Shravan Kumar" is a touching tale of human pathos and if Ram succeeds in getting half the natural pathos of the story, this picture is going to be a classic of the screen. The cast of the picture includes Mumtaz Shanti, Chandramohan, Pahari Sanyal and many more.

PRAFULLA PICTURES (Bombay)

Director Winayak, inspite of his working on two pictures seems to have done a lot of shooting of "Subhadra", a costume subject of the mythological times. He is shooting the picture at the Rajkamal Kalamandir and seeing that Pandit Indra is writing the dialogues, it is quite likely that the picture will be good with Shanta Apte, Ishwarlal and Yakub in the cast.

JAGRITI PICTURES (Bombay)

News comes to us that Producer Anand Subramaniam has completed "Song of Desert", a moving tale of gypsy love. The picture is directed by Bhagwan and features Amarnath, Shanta Apte and others.

NAVAYUG CHITRAPAT (Poona)

"Panna" is drawing well in Bombay and has now been shifted to Taj Talkies where again it is drawing well. At the studios, "Din Raat", a social story directed by Shory Daultalvi and featuring Snehaprabha is ready for release. Another social story called "Room No. 9" featuring Geeta Nizami and Shyam is half way through and should be ready before the month of November.

MANSATA FILM DISTRIBUTORS (Calcutta)

This firm of distributors are reported to have acquired rights of "Takrar", social story featuring Jamuna, Molina, Nawab and others and produced by Art Films. Still another picture which they have secured is "Rajlakshmi" produced by M. P. Productions and starring Kanan Bala. For the South and Central Provinces the distribution of these pictures is controlled by Select Pictures Circuit and Jamnadas Ltd., of Akola.

The taste doesn't seem to be good the way Mumtaz Shanti has gone through the story of "Chand Chakori."

L. P. ACHARYA (Bombay)

L. P. Acharya who was once a prominent producer has now extended his activities to distribution by securing the rights of "Ragini" and "Ranak Devi". His production work, however, continues and the new subject which he will be producing under the banner of People's Pictures Ltd., is called "Apke Liye."

ADVANCE FILM EXCHANGE (Bombay)

Having secured the rights of "Ghar"" a picture produced by Sunrise Pictures, these distributors are now making arrangements for the release of the same at Calcutta. As the picture has a local cast in Jamuna, Nawab and others, the distributors expect it to run very well at the Bina Talkies where it is scheduled to be released. In Bombay arrangements are made to release the picture on 12th October at the Majestic.

NEW TALKIES LTD. (Calcutta)

Director Barua is reported to have made good progress with the shooting of "Pahechan" which is a social story featuring himself and Jamuna. This story has something to do with the theme of "What Man Has Made Of Man."

K. L. KAHAN (Bombay)

This producer who gave us "Qatil" and "Khooni Lash" is reported to be on the war path once again. His new stunt thriller is called "Nishana" which he is directing himself. We will let you know more about it when he tells us something more about it.

BOMBAY FILM .DISTRIBUTORS (Bombay)

These distributors have purchased "Alladin", a costume story of Mohan Pictures with a lot of stunt and magic in it. It is a picture directed by Mr. Nanubhai Vakil and it features Shanta Patel, Prakash and several others.

STAR PRODUCTIONS (Bombay)

Producer Ratanbai Begg is active as ever before, seeing that her 2 social stories "Dharm" and "Dasi or Ma" are absolutely ready for release.

Ratanbai is now busy with another social subject called "Dua" and after this she will once again go into a musical gypsy subject with a lot of music and lilt in it. It is marvellous how this woman manages all these productions single-handed.

STAR PRODUCTIONS

Presents

RATANBAI

IN

"DHARM"

With

Madhuri, M. Ismail, Ghulam Mohammed.

Ready for release "**DASSI or MA**"

with Durga Khote, Rose, M. Ismail.

Under Production is "**DUA**"

Producer Ratanbai Begg

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Director :

K. L. KAHAN

Produced by: AZIZ V. DOCTOR

Music : K. NARAYAN RAO

Sound : SHEWAN RIZVI

Particulars :

LUCKY FILMS,

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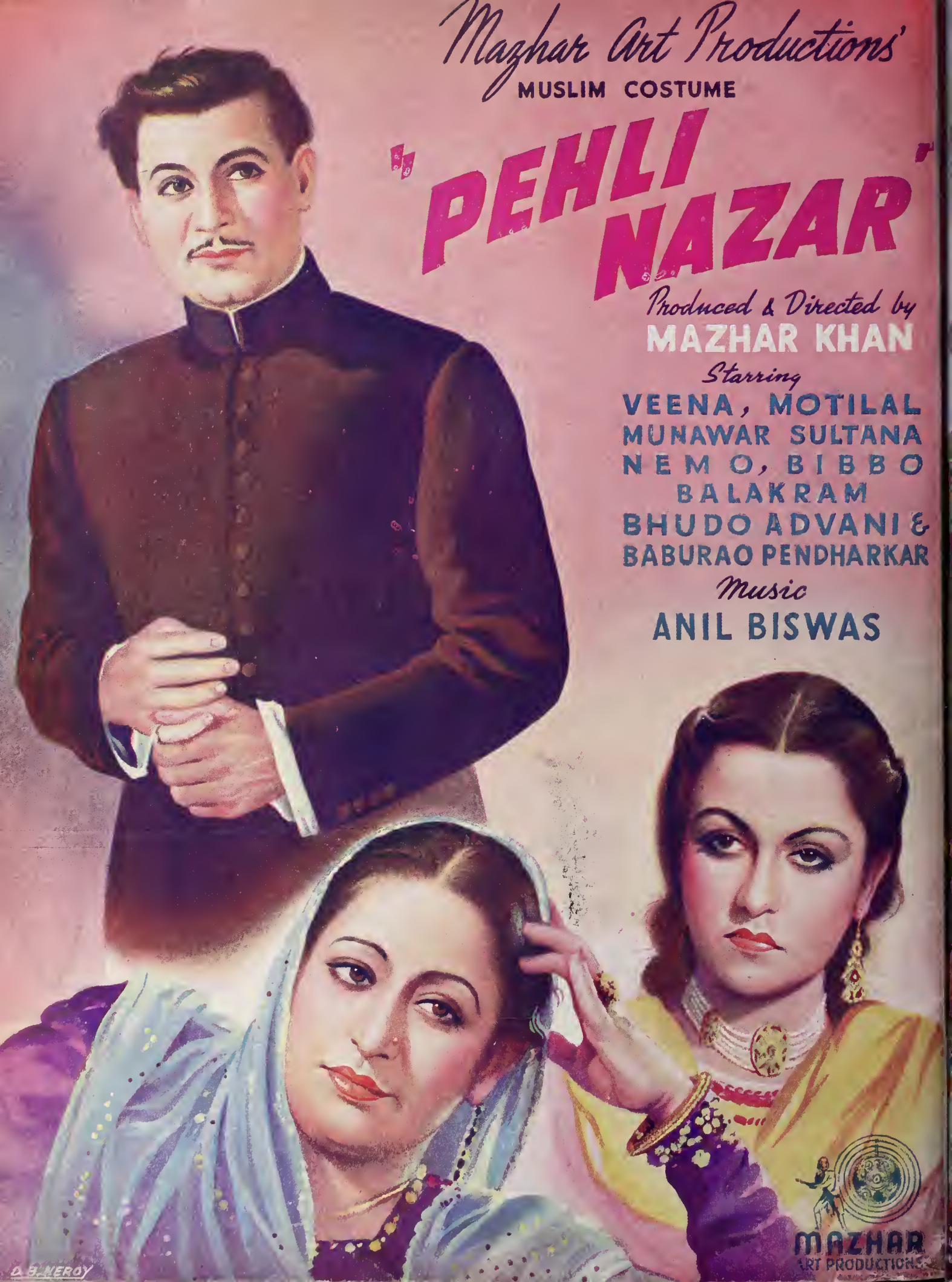
DIRECTED BY
G. JAGIRDAR

Music : GHULAM HAIDER
Camera : Y. D. SARPOTDAR
Art : WATEGAONKER
Dialogue : KAMAL AMROHI
Sound : K. MODI

STANDARD PICTURES

G. Wategaonkar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MUNAWAR SULTANA
NEMO, BIBBO
BALAKRAM
BHUDO ADVANI &
BABURAO PENDHARKAR
Music
ANIL BISWAS
MAZHAR
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